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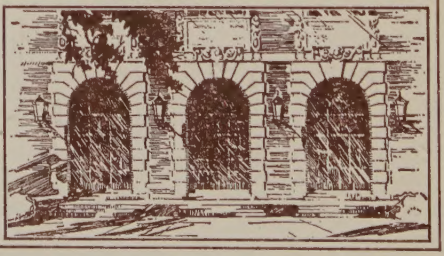

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E*ncyclopedia*

of the WORLD'S

GREATEST

NEWSPAPER

A Handbook of the Newspaper as Exemplified by the Chicago Tribune—Issued to Commemorate Its Eightieth Birthday.

THE CHICAGO TRIBUNE
CHICAGO U.S.A.

1928

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THE TRIBUNE COMPANY

Printed in the United States of America

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Newspap

FOREWORD

Eighty years ago The Chicago Tribune made its bow to the mud-street frontier community known as Chicago. Today that same paper, grown to more than forty pages daily and over one hundred and fifty on Sundays, is the leading medium in the fourth greatest city in the world, and the leading publication in the rich five state area which contains one-fifth of the nation's resources.

This encyclopedia is issued to commemorate that anniversary.

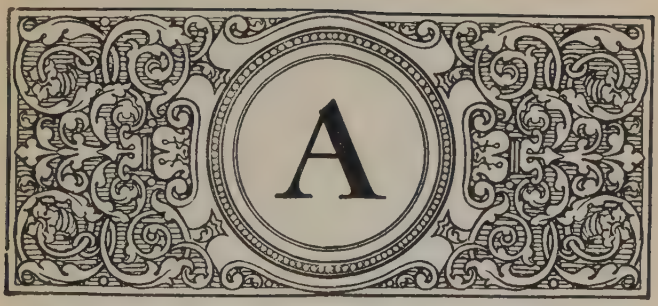
It is a fitting time to present this book as a memento and a record of what The Tribune is today. In the days of The Tribune's youth, partisan passions ran with a heat unknown to our times, and a publication's position turned largely upon the position it took upon the questions of its time. The Tribune's uncompromising stand against slavery, its soundness upon economic problems, and above all, its record as one of the nation's most powerful supporters of Lincoln both before and after he became President, brought it to maturity with the hallmark of greatness upon it.

Now as then editorial greatness is demanded—and is present. But that simple test of a former generation no longer is sufficient in our days and times. Today when the advance of science makes it possible to comb the entire earth day by day for news and pictures; when modern transportation makes it possible to reach literally millions of readers over night; when production schedules demand not merely carloads, but even trainloads of paper every day; a paper to be great must have not only editorial greatness, but it must have the equipment, facilities, and organization to live up to these opportunities.

Within the pages of this Encyclopedia will be found how The Tribune is equipped and organized to furnish news, features, and sound advocacy of worth-while policies to the great inland empire of Chicagoland.

The story reaches to faraway Quebec, whence it draws pulpwood for its paper; to Shanghai, to Rome, and many other distant points where it maintains news-gathering staffs.

This story The Tribune submits herewith to its friends and its community, as a token that it is devoted to giving them the sort of newspaper to which Twentieth Century readers and the inland empire of America are entitled.



"A. B. C." The Audit Bureau of Circulations. This organization exists for the purpose of furnishing impartial, accurate audits of the circulation of subscribing newspapers and periodicals, so that advertisers may be sure of what circulation they are buying. The A. B. C. stamp on a circulation statement is akin to the Pure Food label on a foodstuff. It insures the buyer that the goods are as represented.

In order to furnish these data, the A. B. C. makes several reports a year. Twice a year it issues Publisher's Statements—not its own audit but the statements made by A. B. C. subscribers concerning their circulation. The statements for newspapers cover the periods between March 31st and September 30th, those for periodicals between June 30th and December 31st. The statements appear approximately one month after the closing dates.

In addition, once a year the Bureau sends its own men to make a complete audit of each subscribing paper, as a check upon the Publisher's Statements.

Naturally, The Tribune, with its commanding circulation, is glad to give its advertisers the assurance of an A. B. C. audit.

ADVERTISING. Although advertising has been said to be as old as the human race, there was a time not so many years back when the total outlay for advertising of all descriptions in this country could be stated

in seven figures. Today hundreds of millions of business dollars are charged off annually against advertising. And yet most advertised products cost the ultimate consumer less than non-advertised commodities in the same field. What is the answer? Who contributes the money? Does it not come from the pockets of the purchasers?

Simply this: advertising, because it creates a wider market for a manufacturer's article, enables him to go in for quantity production. This means that overhead, raw material buying, and distribution costs are pro-rated over a correspondingly greater volume, the amount charged against each item becomes correspondingly less, and the price of that item to the consumer is reduced thereby.

Advertising has its part in almost every conceivable relationship of man to his fellow men or his environment. Advertising enters into his daily work, his play, his provisions for the future, helps him wage his wars, and may even determine how he shall be laid away when he dies.

Many "Tricks of the Trade"

Naturally, so widespread and important an activity has developed a technique and an array of principles amounting to an approximate science. It is, of course, impossible to go into all this material, or even to skim it, within the limits of this article. But to back up statements and analyses given elsewhere, it may be helpful to point out some highlights here.

The essential task of advertising is simple. Its purpose is to implant in the minds of those who see it the impulse to buy the article advertised, by activities organized somewhat as follows:

Finding the Selling Points—This means finding convincing answers to such questions as the following: "Why should I buy this article? Why buy it in preference to another make of the same thing? Why should I buy it *now?* Why should I pay the price asked?" This may be called the Sales Analysis.

YES, THE TRIBUNE ADVERTISES!

Few papers advertise as constantly as The Tribune. Above are only a few of the advertisements it places in its own pages, in other leading papers, and in trade papers.

Putting the Selling Points Over—Here we enter the realm of the following questions: "Do we need text and pictures to achieve conviction (argumentative or expository advertising), or can we do better simply by implanting our name and product in the buyer's mind ('suggestion' advertising)? Do we need color to make our message effective?" The problem in general is the problem of Copy.

Deciding Whom to Reach—This is the field of Market Analysis, raising such questions as this: "Should we—*can* we—attempt to sell throughout the nation? Or should we select a portion of the country and concentrate upon it? What classes of people give us our customers, and how can we reach them?"

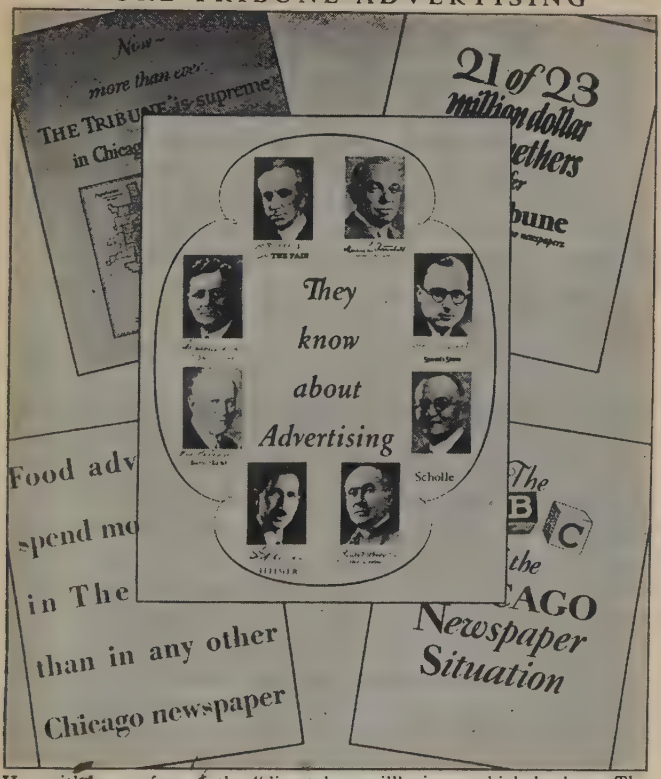
Reaching the Market—This is the selection of ways and means—media, in a word. In addition to selecting the ways or media for advertising there is the important question of how strongly to advertise. This is the problem of Schedules and Space Buying.

What Tribune Service Offers

On all these points, the advertiser is served either by his own advertising department, an advertising agency, both, or—quite often—by himself alone. The Tribune, however, has complete service to offer in all appropriate cases. For Sales Analysis and Copy, it has a highly efficient Copy and Art Department, which has proved its worth for many accounts in many notable campaigns (*see* Copy and Art Department). For Market Analysis, it has the Business Survey and Merchandising Services (*see* Merchandising Service). The matter of Schedules and Space Buying is one which, naturally, the advertiser settles for himself. Altogether, therefore, the advertiser who is not in position to retain an agency may obtain expert attention and complete service from The Tribune.

Furthermore, this service is backed by a ripe and remarkably successful experience gained through acquaintance with many advertising efforts. This

MORE TRIBUNE ADVERTISING



Herewith are a few of the "direct by mail" pieces which back up The Tribune's advertising in newspapers and business periodicals.

experience has resulted in an advertising *policy* which has achieved remarkable success for its users, the cardinal principles of which are as follows:

1. Intensive advertising that *puts the message over* in a selected area is far better than a thinly-spread effort to cover the nation at long range;

2. Advertising should be *preceded*, not followed, by distribution of the goods being sold, as explained in the article on Merchandising Service.

3. A client should make money from his advertising effort and The Tribune's efforts are centered—

within limits proper to an advertising medium—upon achieving this result.

Coupled with these policies to assure success, is the worth of The Tribune as a medium. As explained more fully elsewhere (*see* Circulation), The Tribune offers any advertiser, every day, an army of three-quarters of a million buyers and well over a million on Sundays, trained through generations of experience with The Tribune in the knowledge that The Tribune accepts nothing but reliable advertising.

The proof that these values exist in Tribune advertising lies in the way the advertisers of Chicago and those who advertise to the national market buy more and more space from year to year.

"Who Pays for Advertising?"

This preference, which shows the confidence of national and local advertisers in The Tribune as does nothing else, is conclusive evidence of Tribune dominance and Tribune effectiveness as an advertising medium in the territory it serves. In conclusion, let us examine one question which, though thoroughly answered by the country's business experience, still arises occasionally. This is the question of "who pays for all this advertising?" The answer is easy. It pays for itself. Cost of distribution (cost of getting articles from the manufacturing plant to the retail counter) is from one-third to one-half of the retail price of most merchandise. Cost of advertising is seldom more than a twentieth of the retail price. Therefore it often works out about as follows: An article has cost fifty cents to make (including the manufacturer's profit) and fifty cents to distribute, and therefore sells for one dollar. Advertising is adopted at a cost of two cents to make (including the manufacturer's profit) economies in distribution, such steady demand, and such volume production that it is possible to make the article for forty cents and to distribute it for thirty cents (including the advertising cost), making

the retail price seventy cents instead of a dollar. The advertising appropriation may have been a million dollars, but it paid for itself.

ADVERTISING AGENCY DISCOUNTS. According to a series of standards adopted by the American Association of Advertising Agencies, the following seven functions comprise legitimate agency service:

1. A study of the product or service.
2. An analysis of the present or potential market.
3. A knowledge of the factors of distribution and sales.
4. A knowledge of all available media.
5. Formulation of a definite plan.
6. Execution of the plan.
7. Co-operation with sales work.

All of the above services are offered by general agencies today. In maintaining the corps of experts needed to carry out the above services, the modern agency has a great variety of specialists—mechanical, medium, research, copymen, investigators, psychologists, statisticians, plan men, artists, typographers, contact men and account executives.

The cost of this service is met through a peculiar custom of the business. Practically all publications, newspapers, magazines, trade papers, etc., allow accredited advertising agencies a discount of 15 per cent on the list price of the space which they use in each publication. This discount, given in the early days of agencies when it was thought that the agencies would spend most of their time soliciting advertising for the publication, is retained even though today the agency is considered the representative of the advertiser, not of the publication. Since the advertiser pays the same price, whether he has an agency or not, the agency gets its compensation through the discount.

In the majority of cases the revenue derived by agencies from this 15 per cent discount, comprises their total earnings as agents for the manufacturers or advertisers whom they represent. Agencies with large accounts, i. e., concerns that spend a large ap-

propriation each year in a number of publications, thus receive enough through discounts to meet the expense of serving such accounts.

Some publications allow an additional 2 per cent over and above the 15 per cent regularly granted in order to stimulate quick payment of bills and for other reasons. The Tribune's policy in this regard however, is different, its practice being as follows:

The Chicago Tribune allows an agency commission of 15 per cent on all classes of advertising considered commissionable to advertising agents that have either been recognized by The Tribune Company or by the American Newspaper Publishers' Association, provided payment is made on or before the 20th of the month following that in which the advertisement appears.

To all other agencies who meet The Tribune's credit requirements, 15 per cent commission is allowed on Resort Advertising (including hotels outside Chicago and located in or near resorts) and on Classified (Want) Advertising of a commissionable nature, providing payment is made on or before the 20th of the month after that in which the advertisement appears. No discounts for cash or large orders are allowed.

ADVERTISING DEPARTMENT. The basis of the advertising department's policy may be stated thus:

> *Advertising in The Chicago Tribune is not mere intangible "space." It is pulp logs, and human labor, and coal, and machinery, and creative brains, and steel steamers, and railways, and co-ordinating ability. The advertising columns, therefore, represent a tangible commodity which must be sold only when it can be used by the advertiser to increase his business and profits.*

This fact colors the organization and activities of the advertising department in fundamental ways. It has no patience, for one thing, with the idea of selling space to a client in a greater amount than he could carry, or of selling at all until the client is in position

WHERE THE RATE CARD NEVER IS!

The annual frolic of The Tribune advertising department at the country estate of the Editor of The Tribune. This event has become as much a part of the Advertising Department's life as rate, circulation, preferred position and all the other paraphernalia of the trade.

to capitalize on his effort. A client who has his plans made and is ready to buy is, of course, entitled to back his judgment with his money; but he never will be subjected to selling pressure from The Tribune except when The Tribune is satisfied that the proposed advertising will pay. The Tribune's whole business has been built by developing a clientele of advertisers whose space "pays out" and grows as their business grows.

Selling Effort Always Rests on Knowledge

To that end its personnel is selected, not merely for selling ability and closing power, but for ability to analyze advertising problems. This personnel is backed by a skilled research organization, so that it may approach prospective clients with complete facts and soundly considered recommendations.

The internal organization of the department is another factor in its effectiveness. Over the entire

department is an Advertising Manager, responsible to the President. He sees to it that the department is properly organized and manned at every point, that Tribune policies are observed, and that results commensurate with opportunities are obtained throughout the Advertising Department.

Under him are several selling executives, commanding selling divisions corresponding to the natural divisions into which advertising selling falls. The manager of the Want Advertising Department devotes exclusive attention to serving the individual seller who wants to reach buyers through the classified columns (*see* Want Advertising).

Three Managers for Display

Display Advertising is handled by three managers: one for the Local and Financial Display Department, serving Chicago merchants and other local advertisers, one serving National Advertising accounts and one for the advertising of Automobiles, Tires and Accessories (*see* Local Display Advertising; National Advertising; Automobile Advertising).

ADVICE TO THE LOVELORN. *See* Love Problems Department.

AIRBRUSH. This interesting instrument's range of usefulness runs from retouching photographs and tinting drawings to varnishing and painting automobile bodies. Of course the latter work is done with a brush more sizable than the one used by artists; but the principle is exactly the same, that of spraying paint or coloring across a surface by means of compressed air.

As far as we are concerned, however, the chief use of the air brush is to be found in printing and art work, particularly in the two forms mentioned above. Retouching and coloring drawings are very delicate operations and while the ordinary hand brush sometimes used in doing this work produces satisfactory results, it is advisable to use the air brush wherever possible, principally because of the manner

ADVERTISING TRIBUNE SERVICE

Here are two of the window displays which The Tribune maintains at Dearborn and Madison to make known timely features of its service. Sometimes the display mentions a new book—sometimes a broadcast from Station W-G-N or important articles in the paper. Keeping watch of these windows is a good way to keep up with what The Tribune is doing.

in which the application of the color takes place. In the case of the hand brush, the instrument touches the surface to be colored or retouched but in the case of the air brush it does not. This gives a smooth texture, impossible to obtain with a hand brush.

How It Works

To explain this difference let us look at the mechanism of the air brush. The one used in art work and photographic retouching is a sort of gun resembling a large fountain pen. In some brushes we find a small receptacle on one side for containing the color and in others the color is retained in the barrel of the brush. The stream of air, in passing over the color, picks up pigment and sprays it on the copy. There is also a small lever on the side of the brush used to regulate the density of the spray from the nozzle. Since the brush is small and is gripped after the manner of a pen this lever is quite accessible at all times during the work, to the index finger of the man manipulating it.

To the opposite end of the brush is attached a hose which is connected with a compressor and a tank of compressed air. Instead of coming into contact with the surface of the work at hand the brush merely glides over it, spraying the color on the drawing. If the copy is to be highly colored in some parts and less deeply in others the operator simply repeats the spraying where deep color is called for, uses more or less air, or holds the brush at a greater or less distance or for more or less time, to regulate the tone. A skillful man can obtain any gradation desired from a thin, solid line to the lightest "blush" of color over a large portion of the picture.

When a Frisket Helps

If the entire surface is not to be covered, as is the case in photo retouching and art work where the lettering is outlined, a sort of stencil called a *frisket* is placed over those parts which are not to be colored. This is made from a transparent wax paper which aids

HE'S GIVING IT THE AIR!

Operator using the air-brush on a photograph. The tint is sprayed upon the picture by compressed air passing through the snake-like hose shown in the foreground.

the man handling the airbrush in judging the amount of coloring to be given the exposed parts, since the transparency enables him to see the matter near the point where he is working.

ALGONQUIN CAMP. Located on the Fox River about fifty two miles from Chicago, Camp Algonquin was founded in 1909, and has since been maintained by the United Charities in co-operation with The Chicago Tribune. The Chicago Board of Trade has likewise co-operated in the work.

The purpose of the camp is to provide a free vacation, with plenty of fresh air, exercise and good food, for poor children of Chicago and their mothers. A large portion of the funds for this good work is furnished by contributions from Tribune readers.

Two Weeks of Summer Fun

The camp is open each summer from the middle of June until the first week of September. Vacations

FUN AND FROLIC FOR CHICAGO'S

Located on the banks of the beautiful Fox river, in northern Illinois is Camp Algonquin. It has been maintained since 1909 jointly by The Tribune and the United Charities for the children of Chicago's poor.

TIRED TENEMENT CHILDREN

Camp Algonquin is open each summer from the middle of June to the first week of September. Children are given two weeks vacation but in cases where the child's condition demands it the period is extended.

cover a period of two weeks but in extreme cases where children are very under nourished, they are kept at the camp all summer.

Every year several thousand outings were given in this way to the deserving poor children and mothers of the city.

PROVIDING PICTURES FOR OUR NEWS AND FEATURES

How Dozens of Artists, Photographers, and Retouchers Work up the Hundreds of Illustrations which Give Life to the Modern Paper

ART AND PHOTOGRAPHIC DEPARTMENT (EDITORIAL). Mankind's craving for pictures is all but instinctive, as we may judge from the fact that the earliest known attempts at using lines and tints are the pictures of the Cro-Magnon cavemen, made thousands of years ago in France. Today, among the many features which make modern newspapers distinctive is their liberal use of pictures supplementing the text matter. Naturally, the department charged with preparing this matter in the quantity and of the quality used by The Tribune, must be large and well organized.

At the outset it may be said that what The Tribune calls its Art Department has nothing to do with preparing art work for advertising. This activity is cared for by a separate department (*see* Copy and Art Department), and the Art Department concerns itself with editorial art alone—that is, with the pictorial matter appearing in the news and feature departments. Also the Art Department does not direct the work of the cartoonists or the artists who prepare the comic strips.

How the Work Is Organized

Aside from these exceptions all the editorial art work is under the control of the Art Department Director, who is responsible to the Managing Editor.

An interesting feature of The Tribune's plan is that *all* the editorial art work of the paper, daily and Sunday alike, is handled by the one department. This policy gives a centralization of control valuable to the paper itself, for by this means the widely diversified talents of the department may be concentrated unreservedly toward any end prescribed by the requirements of the paper as a whole, both in emergencies arising from news developments and in the normal distribution of routine work.

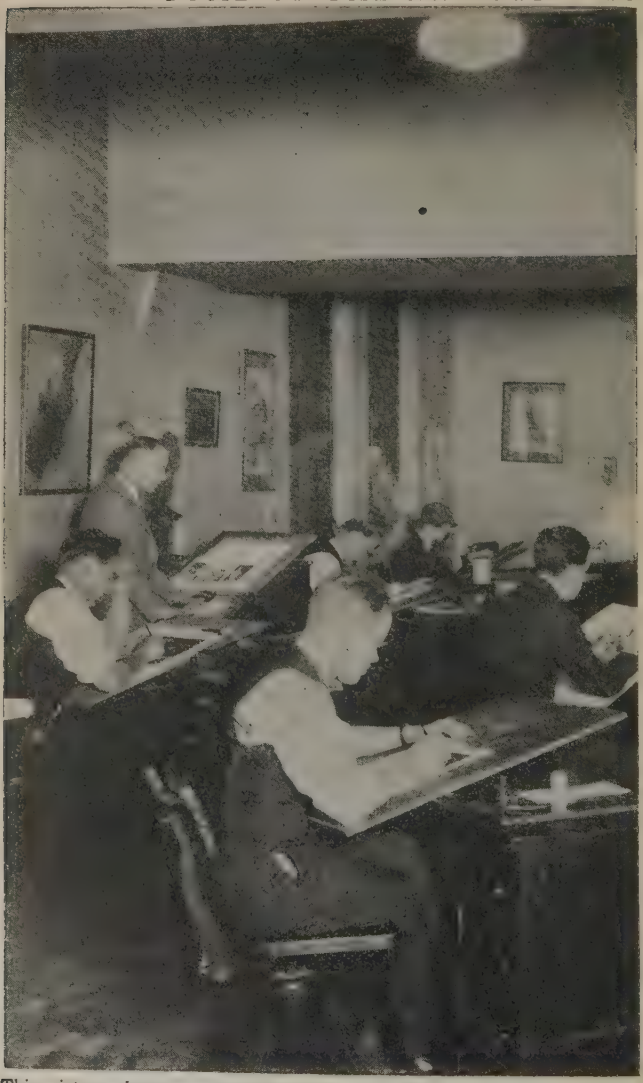
Likewise it is of tremendous inspirational value for the artists, since it abolishes the rigid separation between the more interesting and reputation-building Sunday work and the more prosaic preparation of material for the daily editions. The value of this policy, as far as artists are concerned, is found in the number of artists now enjoying national reputation, who won their first recognition through their Tribune work in illustrating fiction (*see* Fiction). And of course Tribune readers benefit, through getting much better art work in the paper.

The Staff is Well-Manned!

In variety of workers, the staff comprises photographers, under a chief, with retouchers and layout men to prepare their product for the paper, as well as the photographs of current events bought from the picture agencies. It has illustrators in the office, who prepare fashion and other feature drawings, and make illustrations for Tribune fiction. Since the Serajevo incident in 1914, The Tribune has made a practice of printing maps illustrating outstanding features of the daily news, and one artist specializes in this work.

In all, The Tribune employs approximately 50 artists, cartoonists and photographers in its editorial art department and the department turns out approximately one hundred drawings and five hundred photographs each week. In addition it buys "outside art" from a dozen or more artists of established reputation, both in Chicago and New York for fiction, fashions, and

SOME OF THE ARTISTS WHO



This picture shows some, but by no means all, of the men and women who make drawings, prepare lettering, and retouch photographs to provide the wealth of illustrations used in the daily and Sunday editions

ILLUSTRATE THE TRIBUNE

of The Tribune. There are two shifts—day and night—of staff artists who give full time to Tribune work, and a large volume of work is commissioned from independent artists of established reputation.

other features. (For working methods *see* the articles on different processes, as Art Work; Ben Day Work; Half-Tones; Rotogravure; etc.).

ART CRITICISM. Art criticism in the newspapers is universally understood to mean criticism of the pictorial and plastic arts—painting and sculpture. Like all such criticism in the newspaper it takes a place somewhere between straight reporting and editorial writing. It is reporting in that there must be invariably an accurate chronicling of what is seen or heard, but it partakes of the nature of the editorial in that the reviewer may express an opinion.

The Tribune has for a number of years maintained a weekly department, which appears in its Sunday issue, given over to discussing contemporary art movements and reviewing current art exhibits. Only Art Institute and Arts Club exhibits and a few private shows which are held for the benefit of charity are reviewed in this column, since the exhibits of commercial galleries are considered outside the field of newspaper criticism.

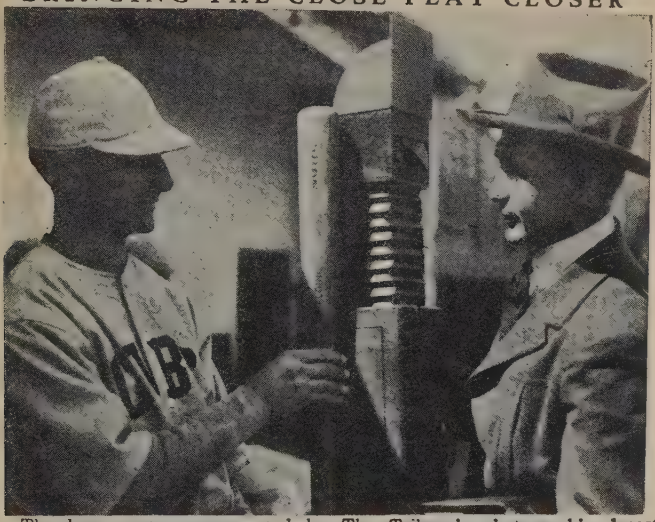
Tribune art criticism, though naturally limited in its appeal, has always been eagerly looked for by a select body of Tribune readers. Its soundness, freedom from outside influence and sanity have won for it the recognition and respect of art circles.

ACHIEVING THOSE ELUSIVE EFFECTS WHICH MAKE "ART"

How the Necessity for Printed Reproduction Gives an Art Director Much More than "Art for Art's Sake" to Think About

ART WORK. No matter how meaningless the phrase may be to the aesthete, to the frequenter of the galleries, or to the average individual, it means something very tangible and frequently something very troublesome to the art director of a newspaper, a magazine or an agency.

BRINGING THE CLOSE PLAY CLOSER



The long range camera used by The Tribune's photographic department to "shoot" baseball and football plays from the distant stands. Compare its length with the baseball bat in the hands of the Cub player.

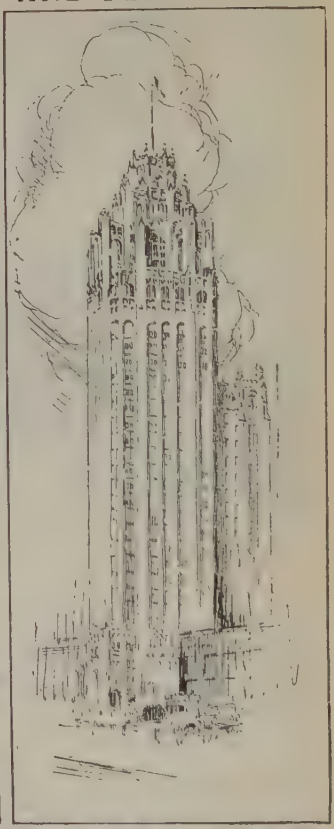
To this individual "art work" is a blanket term to include illustrations (in whatever medium), photographs for reproduction, charts, layouts, lettering, formal design, borders, and even choice of type faces. Or an inclusive definition of the phrase might be "everything concerned with the *appearance* of printed matter, and everything concerned with its *substance*—that is, with *what* is printed—save the wording of the text."

It's a Broad Subject!

Since the art treatment of type is almost a separate field in itself, it cannot be discussed here. Other portions of the field likewise are discussed separately (*see* Layout and similar titles). In this article, therefore, we shall consider only that part of art work concerned with planning, preparing, and reproducing the illustrations and decorations used in printed matter.

At the outset of the discussion, we should get a

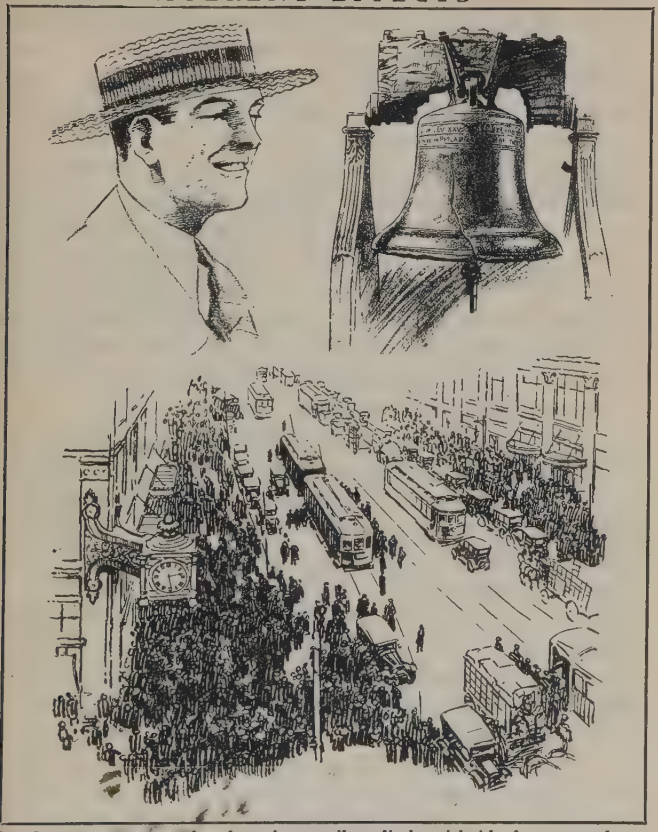
HOW PEN AND PENCIL GIVE



These two illustrations of Tribune Tower show graphically the different effects to be obtained by the use of (left) dry-brush and (right) fine line pen drawing. Note how the brush gives strength and solidity, while the pen tends to etherealize the subject. On the right

good understanding of a certain curious dualism which distinguishes commercial art work from "pure art." In the latter, the artist produces his picture in any medium he desires, it is hung, and there is an end to it. But in the case of commercial art, after the picture is ready, it must be reproduced by some appropriate mechanical method—letterpress or "ordinary" printing, lithography, or rotogravure. Since

MANY DIFFERENT EFFECTS



hand page, are examples done in pencil — distinguishable from pen drawing by its "fuzzier" texture. The man's head is in line, the bell has heavy masses delicately arranged, while the street scene is in a slashing technique akin to dry brush.

certain types of picture and certain methods of reproduction go together, this Siamese-twin relationship must be kept in mind always, and frequently it produces difficulties.

It may be necessary at one time to choose a certain reproduction method for an entire job, simply to give one or two pictures the reproduction method best suited to them. Again, plans for producing the best

kind of picture may be discarded because the method of reproduction is fixed by some controlling circumstance—such as insertion in a magazine or newspaper—and the pictures must be suited to it. Or the choice may be open and then the art director has everything at his disposal.

He can decide upon the sort of picture and the reproduction method which will work together to give the most effective product. He can plan size and shape to suit the art. Such cases are the art director's heaven—and unfortunately, they are none too common. But whatever the case, he must think of the picture and the reproduction method as an inseparable unit, and let either portion of the unit determine what to do, as circumstances may dictate.

Many Principles Must Be Considered

Naturally, the principles which govern this problem can only be discussed after the different mediums for producing pictures and the different methods of reproduction are well in mind—so we may examine these latter matters now.

First comes the fundamental division between "color" and "black and white." This runs all the way through, affecting both the preparation of the picture and the method of reproduction. Some subjects by their nature call for color—foodstuffs, fabrics, or the like—if the most effective treatment is to be attained. This means usually that the subject must be painted in oil, water color, or pastel, and the reproduction must be by full-color half-tone, lithography, or coloroto.

If the job is for a mailing piece, such as a booklet or card, the choice as between half-tone and lithography turns upon (1) whether the greater fidelity to detail of half-tone, or the better solid coloring of lithography, is more important; and (2) which method will be cheaper. The copy will then be made to suit the method of reproduction. If the illustration is to appear in a newspaper or magazine, the reproduc-

tion method used must be the one employed by the publication—full color half-tones, in almost every case. The Tribune, however, believing that rotogravure can be made to give better color results than any half-tone method can under newspaper high speed publishing conditions, has developed its exclusive coloroto process, and all color advertisements appearing in The Sunday Tribune are produced by this method (*see* Coloroto).

Aside from full color art, there are black and white, black and white tinted, and black and white with block, or solid color, the latter being common when some well-known trademark or package is being advertised, as well as jobs done in one or more colors.

The "Line" and "Half-tone" Distinction

While there are several fundamental distinctions in the field of black and white, perhaps the most fundamental is that between line and half-tone work. The distinction, like that of color and black and white, runs through both copy and reproduction method. Copy suitable for line reproduction cannot be reproduced by half-tone to advantage in most cases; and if a job is to employ half-tone illustrations, the art director must be careful that he does not get copy requiring line etching treatment for effective reproduction.

Logically, there is no fundamental inherent difference between line and half-tone. Each is printed in black. In line reproduction, however, both the solid areas and the lines of the original copy are unbroken. In half-tone work the insertion of a screen of varying mesh, between the plate of the photographing camera and the copy or art work (*see* Half-tones and Line Etchings) so breaks up certain areas that while they actually reproduce as masses consisting of countless minute black areas, the reader gets the visual impression of black toning down through gray to almost white where the interstices between the black areas are great enough.

TREATING THE SAME SUBJECT

On this page is shown an example of wash as a medium for illustration. The medium is a rather difficult one for the artist, but when used by a skilled man it more than repays the added effort in the effects obtained.

Photographs, because they contain numerous gray values, are reproduced by the half-tone method. So are wash drawings, which really are water color paintings done with black ink, or ink mixed with water color white to reproduce gray tints. Colored drawings and paintings also may be reproduced by a black

The same subject as on page 26, treated in pen line. Notice the differences in pictorial effect. The opportunity to depict fine detail makes pen line the better medium for working up this subject.

and white half-tone, by photographing the copy on a panchromatic plate.

As to the choice between photography and wash for half-tone copy, it may be said that wash is a difficult medium for the artist and one that requires a special training, and wash copy is more expensive than photo-

graphic. For this reason the art director frequently must forego its use. But given an artist who can handle the medium effectively, and freedom to spend whatever is necessary, the choice of wash over photographs will turn usually upon the result—that is, the psychological effect—desired.

When a Good Wash is Worth Having

Intricate parts of machinery which the camera cannot reach may be illustrated most effectively by wash. made perhaps from a blue print and giving a photographic semblance to the finished job. Likewise in many cases the very fidelity to life of a photograph is a drawback. Photographic illustrations for fiction, for one example, often are bad. Fiction, in a sense, is illusion—and the very sight of a photograph calls to mind studios and models, and keeps the characters portrayed from seeming to be the characters in the story. The same is true in those types of advertising which seek to stimulate the reader's imagination. The "reality" of the photograph often keeps his faculties from kindling to the spark imparted by the copy. Often, however, photographs may be given a wash effect by means of an air brush (*see* Airbrush), thus saving much of the expense that would be incurred in getting a good wash drawing.

Pen and ink copy, and most pencil and crayon work. since the tone presented—wherever there is a tone—is solid black, are reproduced by the line method. This method is the one to be used whenever sharpness of detail is of paramount importance—as in showing women's apparel with its detail of embroidery, etc. Also highly imaginative, fanciful, and allegorical illustrations usually develop their greatest effectiveness when done in line. This is true because good line copy, prepared by an artist who is master of line technique and able to get delicate effects in his work, can be made to give an ethereal effect all but impossible to match in any other medium.

In addition to the ordinary pen and ink, crayon, and

pencil copy, there is the *dry brush* method of working up copy. This consists essentially of loading a brush with ink, working out surplus ink, letting the remainder get nearly dry, and applying it. The result is an almost solid texture, save for a pleasing variety of minute white spots, irregular edges, and a generally bold, slashing texture.

Another important point in working up line copy is the effect of reduction upon the effects obtained by the artist. Almost all such work is drawn larger than the finished cut is to be, because the reduction eliminates imperfections from the lines. But the thickness of the lines is altered also, and unless the artist had this in mind, all the shading values in the drawing may be altered so badly as to ruin the effect. To guard against this, line copy usually is made larger, but not much larger, than the finished cut will be.

In conclusion it may be said that line etchings may be enriched by utilizing the vast resources and versatility of the Ben Day shading method (*see* Ben Day Work).

Choosing Between Line and Half-Tone

Since the black and white (letterpress) sections of newspapers can print either line etchings or half-tones, the choice between them turns usually upon which will be more effective. Possession of copy suitable for either method of reproduction is not controlling, since line copy may be made suitable for a half-tone by applying wash, and half-tone copy can be made suitable for line by the silver print method (*see* Silver Print). It may be said, however, that line etchings are preferred, save where the half-tone is large and presents simple, smashing effects, because the coarse screen necessarily used by newspapers prevents attaining delicate half-tone values.

In the roto sections, however, photographic or wash copy are generally best. The great virtue of roto is its wonderfully soft and charming reproduction of shades and tones; and to employ the medium for re-

producing line copy is, in most cases, to waste it. Line copy is advisable for roto only when it is so finely done that the finished job will have the effect of a copperplate etching.

All these precepts, however, have little bearing upon the actual work. It is impossible to here set down any hard and fast rules which should guide in art direction. It must be remembered that more often than not the choice of medium is arrived at instinctively.

The art director of a large newspaper or a busy agency will be faced with a hundred problems a day, each calling for a definite decision and each calling for one in a hurry. If he were to stop, linger over each difficulty, and apply logical processes to his problems, he soon would find himself swamped. So in time and with experience he comes to know at once what to do in any given situation. Choice of medium, method of reproduction, and final effect of the completed job become so closely interwoven in his mind that it is almost impossible to separate them. There may be a clear step-by-step mental process leading to his decision, but it would require a psychologist to retrace the procedure. He "just knows" that this or that is the thing to do—and rules such as we have given here are offered simply as aids toward attaining this ability to solve such problems instantly and all but instinctively.

WHERE TRIBUNE MONEY IS GATHERED AND SPENT

A Glimpse of the Busy Organization which Handles Thousands of Accounts, Millions of Dollars, and Is Up to the Minute on Every Item

AUDITING AND FINANCIAL DIVISION. The collection of money due and the payment of bills owed is but a small part of the important work done by The Tribune Auditing and Financial Division. An organization so large and complex, embracing ten

THE STORY OF A TRIBUNE BILL

The top view shows the credit division, while below we see the verifiers, who check the accuracy of bills before they are issued

distinct enterprises, presents internal problems involving financial structure, handling of cash and current assets and careful supervision of operating processes.

This supervision of finance and operation is based on long and varied experience and is so standardized as to enable comparisons to be made between processes and procedures over a period of years. This supervision must also include the keeping of an accurate, modern cost system covering all manufacturing, distributing and selling processes. Only by so doing can effective control and co-ordination of activities be achieved.

A Huge Staff Is Needed

The Tribune Auditing Department occupies the fifth, sixth and seventh floors of Tribune Tower, besides having several scattered offices. A staff of 356 people is employed, divided as follows:

General Clerks	21
Cashiers	8
Mail Clerks	12
Voucher Clerks	3
Credits and Collections	49
Advertising Agency Accounts	8
Checkers	26
Display Adv. Bookkeepers	3
Classified Adv. Bookkeepers	18
Circulation Bookkeepers	10
Adjusting Clerks	25
Stenographers—Dictaphone	10
File Clerks	10
Press Room Clerks	12
Pay Roll Clerks	9
Subscription Clerks	1
Miscellaneous	43
Traffic	6
Benefit	4
Paper Mills	55
Timber Lands	23
Total	356

The order clerks of the Advertising Department are

MORE STEPS IN TRIBUNE BILLING

Above is the billing force, while the busy group in the lower picture receives and answers all questions concerning bills sent out.

G. H. Q. FOR THE AUDITORS

Above is the center of The Tribune's accounting activities — the private office of the Auditor and Comptroller.

closely connected with the work of the Auditing Division. As an instance of their activity, in one year these sixty-seven clerks handled the amazing total of 1,031,482 operations, divided as follows:

Telephone Want Ads	359,517
Cash Want Ads	195,017
Charge Want Ads	179,636
Display Ads	94,323
Proofs	50,227
Drawings	20,119
Matrices	12,970
Telephone Calls	63,072
Messenger Services	56,601
Total	1,031,482

Efficient organization of work and sound business principles enable the Auditing Division to handle an enormous volume of business involving vast sums of money with practically no loss and error. Annually

this department issues more than 500,000 bills for advertising and circulation.

AUTOMOBILE, TRUCK AND ACCESSORIES ADVERTISING. Nowhere does the romance of advertising, and its use as a power for producing sales, show to better advantage than in automobile advertising. And nowhere do the power and leadership of The Chicago Tribune as an advertising medium show to better advantage.

Automobile advertising is among the most closely bought advertising in the world. The advertisers demand a medium reaching a high percentage of people able to buy, once they have been interested. A local dealer, an agency and a manufacturer usually join in the selection of the medium. Results are traceable. Competition for the business is keen. Therefore it is a noteworthy achievement for The Tribune to print more millines of automotive advertising than all the other Chicago papers combined, and to earn more money in automobile advertising than any publication, save one, on earth.

The Automobile Advertising Department

In order to promote efficient handling of this class of advertising, The Tribune has created a separate division, known as the Automobile Advertising Department, within the advertising department, to handle automobile display advertising. The Tribune's great volume of automobile want advertising, devoted largely to the disposal of used cars, is handled, however, by men working under the executive in charge of the want advertising division.

AUTOMOBILE NEWS. The average American citizen does one of two things on spring Sundays: he sallies forth to the links seeking to lower his golf score or he dons a worn and much soiled suit of coveralls and eagerly goes out to that adult playground, the garage, to tinker with and fondle the "old bus."

Most of these Sabbath mechanics are greatly interested in news of the automobile world, with its con-

stantly increasing innovations and developments. Each day The Tribune sport section features a column entitled Motordom, containing news of some new turn in the automotive world or answering correspondents desirous of obtaining information. On Sunday this department is greatly enlarged, frequently occupying several pages.

Aside from replies to the queries of perplexed motorists, there appear also several articles of value to all automobile owners, ranging from a discussion on automobile insurance to the point standings of those kings of the roaring road, the speedway drivers. Added to this there is another important feature of the Automobile News Section: a map of a proposed trip to some interesting section of the country, whether it be Chicagoland or a journey to quaint New England. This includes route numbers of all roads together with information on detours and road conditions. These maps may be supplemented, if the motorist so desires, by the more complete ones sold for a nominal fee by The Tribune's Public Service Office (*see* Public Service Office).

The editor of this department follows the movements of automotive and good roads legislation all over the country and by the use of timely pictures showing the confusion brought about by narrow, ill-paved roads, often brings about improvement in spots which harass the patience of many a hardy motorist. Recently the editor of this department was flooded with complaints from Tribune readers who were being annoyed and in many cases arbitrarily arrested and fined by the officers and the magistrates of outlying Chicago towns. Upon investigation, he discovered that these "speed traps" as they were called, were guilty of nothing short of extortion, and by giving this unpleasant business the proper publicity, he was largely instrumental in bringing this condition to the attention of the authorities, so that now the motorist may jog through these villages without fear of being

Here are two pages of the "Motordom" section in The Sunday Tribune, devoted to serving the interests of drivers and the automobile industry in general. The suggested week end tour is a regular feature.

"BEFORE AND AFTER" IN ONE

Among the many improvements The Tribune automobile news department keeps urging is the matter of widening the main roads leading out of the city. These pictures give an impressive object lesson in why such a campaign is necessary, and the benefits to be obtained. The left-hand picture shows the type of road which was considered standard when most of Cook County's present hard roads were built, and how

FIGHT THE TRIBUNE IS MAKING

inadequate it is when submitted to the test of Sunday traffic. The right-hand picture shows the type of road The Tribune is promoting. The picture was taken at a time when traffic was as heavy as it was on the other road shown, but thanks to the existence of two lanes on each side of the road, there is absolutely no congestion. This condition, The Tribune believes, is well worth the money such roads cost.

set upon and wrongfully accused of violating every known speed law.

AUTOPLATE MACHINE. This is one of the ingenious time-savers employed in the production of Tribunes, being the machine which casts stereotype molds. The details of its operation are given elsewhere (*see* Stereotyping).

BAIE DES CEDRES. The traveler who manages to make the picturesque St. Lawrence River trip via the Tribune timber boat is intrigued by the wild beauty of the shores. Away from the din and the smoke of cities he finds here a restful peace. Toward the river's end, however, he may experience a sort of homesickness for the sight of a group of houses, telltale wisps of smoke, shouting of men at work. Then the boat draws near the broad expanse of the Gulf of St. Lawrence, and shortly his wish is granted. Three hundred miles out of Quebec, Baie des Cedres, or Franquelin, to give the town its official name, is sighted on the north shore of the Gulf.

The primitive setting of this town makes its appearance striking. The little settlement nestles in the lap of a tree studded valley, the towering timbers seeming to frown on it as a kind of intruder. Here some of the logs which will eventually become huge rolls of Tribune newsprint are cut from the forest and started on their southward journey.

The population is composed of a number of regular Tribune employés and executives, and a regiment of French-Canadian woodchoppers and log drivers, together with their families. Each year between October and April this little band is cut off from the rest of the world, since they are unable to communicate with Quebec except through the medium of

the mail sleds, owing to the fact that the river and the Gulf shores are locked in the grip of the ice until the spring thaw. This "imprisonment" is not an unhappy or disagreeable one, however. They have many of the comforts common to the city dweller and can often be found decrying the foibles of a temperamental electric iron or lamp, since the town enjoys, among many improvements, the convenience of electric lighting.

Spring comes, and ice locked waters are freed once more. Then the community takes to the work of log driving, which is regarded as something of an art in those parts. After the logs have been sawed into four-foot lengths at the saw mill, they are dispatched to the dock and the timber ship's hold via a flume filled with running water, which is supplied at Baie des Cedres by Lake Opco, a beautiful body of water three hundred feet above the Gulf, and half a mile inland from the town.

HOW THE TRIBUNE AIDS THE FAIR IN BECOMING FAIRER

The Story of the Service Provided for an Army of Readers Wanting Better Appearance, Reduced Weight, or What Would You!

BEAUTY DEPARTMENT. Food, Clothing, Shelter—these are the three necessities of life. But if newspaper experience means anything, to this triune category must be added a fourth necessity—beauty, charm, attractiveness, or whatever you choose to call the elusive attribute.

It was in what now seem the dim days before the World War that The Tribune came to a full realization that a real craving for knowledge and help in matters of charm existed, and included the subject in the list of material that was to be given real, instead of "scissors and paste" treatment in the paper (*see* Features). To this end, it eschewed boiler plate and lifted

THE BATTLE OF THE WAIST LINE!

Here are two glimpses of The Tribune's famous reducing contest. Top: Learning the awful Truth! Below: Strenuous but it chases fat!

matter, prepared by anyone who was handy, and created a real department, headed by Lillian Russell. This arrangement ended in 1915, and since that time, problems of beauty culture and charm have been handled by a special staff, giving full time to the work, backing up its recommendations by extensive research, and spending thousands of dollars annually in travel alone, in search of first-hand information for the department's readers.

That this policy of giving real service has born fruit, is attested not only by the fact that approximately 15,000 people seek the department's aid in a year, but by the very character of service given. The department keeps in touch with the best medical authorities and cosmeticians at all times, and tries constantly to give solutions for problems of fundamental importance. The birth of the reducing craze is a case in point.

Helping in the War Against Embonpoint

When fashion decreed slender hips, no curves, and the like some years ago, the department saw that ill-advised attempts to reduce might do untold harm, and resolved to give safe guidance to all who chose to follow. After a thorough study of the subject, it decided to popularize its recommendations by a dramatic demonstration of its reducing methods. To this end, The Tribune undertook to reduce weight, under the guidance of its Beauty Editor, for a team of twenty-five generously endowed men, while the then Commissioner of Health for the city of Chicago did the same for a team of twenty-five women. The two teams were pitted against each other, and quite a contest was made of it. The Tribune is gratified to report that its team won.

A similar demonstration then was given in New York, with teams of fifty each and Dr. Royal S. Copeland, then health commissioner of New York and later United States senator from that state, in charge of the women. Again the male team won the race—

and the two teams together shed over half a ton of superfluous *embonpoint!*

The result, naturally, was a sound and tested system of weight reduction, which now is available to any Tribune reader wanting it. Another result was an immense boost for reducing weight, since the stunt, attracting nationwide attention as it did, and producing barrels of mail asking for details, undoubtedly gave thousands occasion to think of the matter.

As in the matter of weight reducing, so likewise does the department stand upon study, expert counsel, and experience in other matters. One of its achievements, the work being done in New York, was taking an "ugly duckling" woman, and by tricks of dress, manner, careful grooming, and adding some weight, converting her into an attractive young woman. In the same way the department works constantly devising methods for achieving healthy, beautiful hair, improving the complexion, and the like.

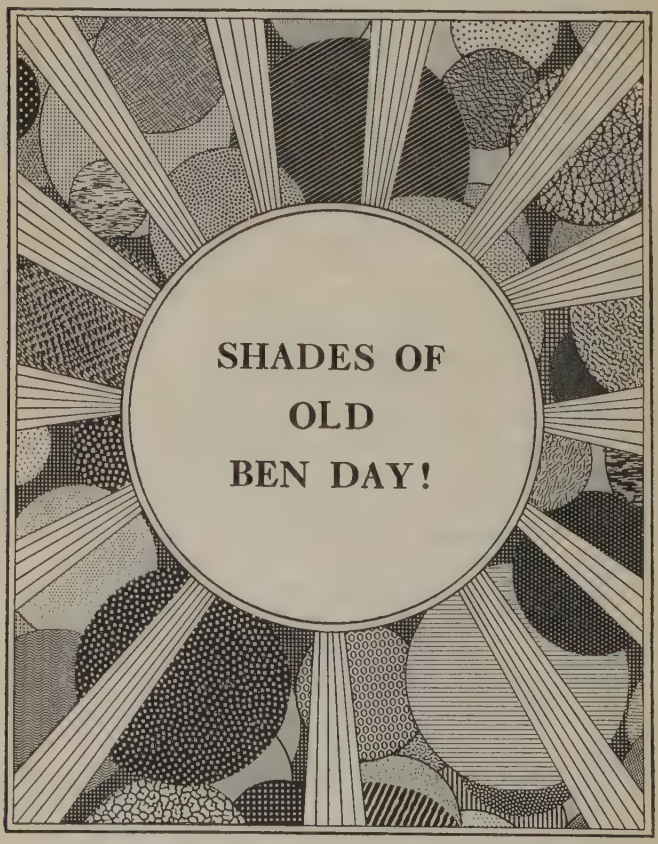
The girl or woman in quest of help on any beauty question will find that during the past decade, The Tribune has developed what probably is the country's leading service of the sort. They may be sure that the advice is reliable and based upon experience and sound medical authority; and that all questions and information sent are held in strict confidence, since the published material is so chosen and treated as to insure preserving the anonymity of the writer. All the service is, of course, given without charge.

The Beauty Department material is available to other papers through The Tribune Syndicate (*see* Syndicate).

BEG YOUR PARDON DEPARTMENT. News passes through many hands before it appears in type, and in the pressure of securing, printing and distributing upwards of eighty thousand words of it each night, occasional mistakes are inevitable. Periodically, therefore, The Tribune acknowledges its fallibility in a department originated by itself. Under the heading

BEG YOUR PARDON DEPARTMENT

"Beg Your Pardon," apologies for and corrections of errors in news reports are made whenever such slips come to The Tribune's knowledge; and The Tribune is glad to have readers report any such errors they may discover to the Beg Your Pardon Department.



BEN DAY WORK. If you will glance at the pictures on the top of the opposite page, you will notice that while they all have the same lines in the picture, the backgrounds are different. Below these pictures

THE SCREEN MAKES THE PICTURE

These Letters are BEN DAY *Shaded*

A composite picture showing more than a half dozen of the interesting shading effects obtainable by the Ben Day process.

comes a line of shaded letters; and lastly, at the bottom of the page, you will see a picture which at a quick glance seems to be a half-tone, but which has all its lines unbroken, thereby proving itself a line or zinc etching. All these pictures are examples of Ben Day shading, done by the Ben Day process.

BEN DAY WORK

This method is in extensive use in modern engraving because at present, when even the ordinary run of art work is paid for by the hour at a high rate, mechanical methods must be used wherever possible. Hence apparatus, of which the equipment invented by Benjamin Day of New York about forty years ago is the leading type, has been allowed to take over the otherwise tedious and expensive tedious job of tinting, ruling or stippling backgrounds, shadings, etc., in almost all commercial work.

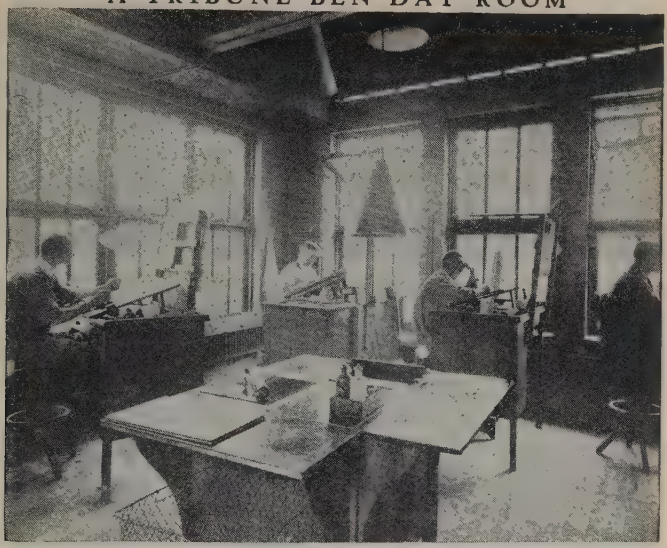
In order to use this process, the artist who prepares the illustration confines his drawing to the lines needed to bring out the various objects included, and leaves blank all spaces which are to contain shading only. (Sometimes where the edges of the shading do not join lines of the drawing proper, the artist may draw a thin guide line to aid the man who does the shading to get it in exactly the desired spot. These guide lines are removed from the drawing after the Ben Day tint is placed on the plate).

Making the Ben Day Layout

When the drawing has been finished the artist may paste a sheet of tissue paper over it, pasting along one edge only so the sheet can be turned up, exposing the picture underneath. On this sheet he blocks in the areas to be shaded, usually with colored pencil or water color wash. If two or more different shadings are to be used, he uses a different pencil marking or tone of wash for each shade. Then he gets a Ben Day chart of the different textures and tints, selects the shade or tints wanted, and writes their chart numbers on the shaded areas showing where they are to go. By this method he provides a complete guide to the man who applies the shading, and the drawing itself has not been touched.

Instead of using the tissue overlay, the artist may give his directions on the drawing itself, by applying a blue water color wash, which will not photograph, over each area to be shaded. Then he writes on the Ben Day tint numbers lightly with pencil—writing

A TRIBUNE BEN DAY ROOM



A general view of one of The Tribune's Ben Day Rooms (there are two) showing the operators following the artist's instructions for applying the various tints.

lightly, so that the directions will not show in the photograph when a negative is made from the copy for the plate.

The artist now is through, having spent ten minutes or so making his "Ben Day layout" instead of hours drawing in the background, and the copy goes to the engraver.

According to the usual photo engraving practice, the engraver makes a line negative from the drawing by ordinary photography, then exposes it on a sheet of sensitized metal which is to be etched to produce the finished plate. This hardens the exposed sensitizing solution wherever light gets through, making it insoluble at these places. Next he inks the exposed plate. Then he washes it, removing the soluble gelatin, with whatever ink was on it, but leaving insoluble gelatin and its ink covering on all parts which are to print black in the finished job (*see* Half-tones

and Line Etchings). Now the operations which are distinctive of Ben Day work commence.

The first important step is to block out all parts of the metal which are *not* to be shaded, with a special solution applied with a brush. Great care must be exercised not to paint over the parts that are to receive the shading. Otherwise the print on which the shading is wanted will become impaired, and a dirty and imperfect reproduction will result in those parts. As the gum is transparent, the operator is able to determine with ease just what effects should be obtained in the shading to give the best results in the finished work.

Next the operator gets out of its rack the special film bearing the shading called for by the artist. This film, or screen, is a thin, transparent sheet of a gelatin-like substance stretched on a wooden frame. The face of the film carries one of the various grain, stipple-half-tone, line or texture effects available, in relief, while the back of the film is smooth.

A Film and Ink Do the Trick!

Having obtained the right screen for the job, the operator turns it face up and gives it a thorough coating with a roller charged with a specially prepared ink. The lines, dots or textures on the film, being in relief, take ink and will transfer it on to any surface with which they come in contact. The inked film now is placed, inked surface down, in an adjustable, hinged frame holder, which holds it rigidly over the plate or copy to which the print is to be transferred.

As soon as the film is in the correct position over the plate, the inked surface of the film is pressed lightly on to the plate surface with pressing tools, consisting of a stylus or rubber rollers of suitable sizes. This transfers the ink from the film to the plate, care being taken to apply just enough pressure.

As the film is on a hinged holder, it may be lifted from the work at any time, enabling the operator to

THAT REMARKABLE CHAP BEN DAY!

Two steps in the neat process invented by one Mr. Benjamin Day for tinting and shading photo engravings. Top: Blocking out the areas which are not to receive a Ben Day tint by painting them over with gum arabic. Below: Covering the blocked out plate with the film which bears the screen texture called for by the artists. The operator is working on a "trick" cut described in the article on engraving.

see the results being obtained. When the film is replaced to continue the work, it registers in exactly the same position as before the examination.

If more than one tint pattern is to be used on an illustration, the same process of transferring must be carried out for each different patch of tint, protecting the already tinted part with gum arabic, as was done in the first blocking out, unless a combination of tints is called for.

After the shading has been completed, the gum is washed off the plate, taking with it all ink which is not to cause reproduction of a tint. The print now bears the ink originally put on over the solid tones by the engraver, and the ink applied according to directions by the Ben Day man, and is ready to be powdered with dragon's blood and "burned in" for the first "bite" according to the usual procedure.

This, in brief, is the way in which a newspaper like The Tribune employs Ben Day tinting on commercial cuts, by applying it to the plate before etching. The Tribune, however, uses Ben Day work to produce elaborate effects in preparing the comic color pages for the Sunday paper. In working up a comic page, the full strength primary colors, red, yellow, and blue, are used as a base to calculate with in making plates to be printed in respective colors. With these three colors, each of a certain strength, different degrees of open shadings will produce lighter tones of the same color. For example, taking a strong solid red: An open screen tint printing this shade will give a pink, lighter or darker, according to the density of the screen tint made. Also the three primary colors may be combined (printed one over the other), to produce the different shades of green, orange, purple and gray.

Remembering these possibilities, the Ben Day artist analyzes the color copy to be reproduced and applies his tints on three separate color plates, to bring out the desired combinations in the finished proof.

CARRYING ON WITH BEN DAY

The gelatin screen or film in its wooden frame has been superimposed upon the prepared plate. Now the operator presses the upper surface of the film with a stylus or roller, transferring an inked impression of the screen from the film to the plate. Here the film in the holder has been used, and a little patch of tint is being applied with another film.

To explain the method of preparing the plates, we can see how one plate is worked up, remembering that the job requires four plates in all—the key or drawing plate to print the black, and a plate for each of the colors, yellow, red, and blue.

Insuring Perfect Register

To start the work, the drawing is photographed, and prints from the negative are made on each of four sensitized zinc plates. One is to be made into the black key plate, and the others are to be worked up for the three colors, red, yellow, and blue. Since all four plates were made from the same negative, they are sure to register properly in printing.

The black key plate now is worked up in the way already described, the solid blacks being protected, and Ben Day tints being applied wherever a shaded

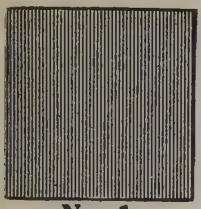
black—that is, a grayish effect—is desired. The usual procedure will not do, however, when it comes to working up the color plates. The usual method protects all the lines originally photographed; and if these lines remained protected on the plates being worked up for color they would appear on the finished plates, printing in colored inks what should be printed only in black.

The ink and hardened sensitizing solution protecting these lines must, therefore, be removed. But if it were removed forthwith, the sheet of zinc would be blank, and the Ben Day man would have nothing to serve as a guide in applying his tints. This problem is solved as follows:

By chemical treatment, the Ben Day operator creates a *frosty* appearance on all parts of the sheet not protected by ink, then removes the ink and sensitizing solution. The underlying bright metal shows in strong contrast to the frosted parts, thus giving a good guide to the operator in applying his tints; but since the metal is exposed all over, it will etch except where the Ben Day tints are applied. Thus the plate will print its color only where Ben Day shading has been applied, and will not duplicate the lines of the black key plate. The Ben Day operator then works up his tints on each plate by blocking out and inking, as described.

In all the work described, the Ben Day tint has been applied to the metal which is to become the finished engraving, half way through the engraving process. It is possible, however, to use the apparatus for shading original drawings, before anything has been done to make engravings from them. The process is the same except that the screens are applied directly to the drawing, rubber cement is used instead of gum to block out portions not to be inked, or undesired parts of the tint are painted out after being applied with water color white, and instead of using an acid fast ink, the operator applies black printing

"ROAD MAP" FOR TRIBUNE BEN DAY



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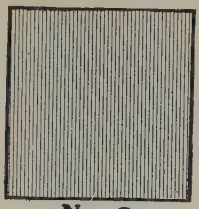

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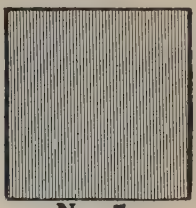
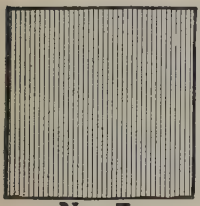


No. 5



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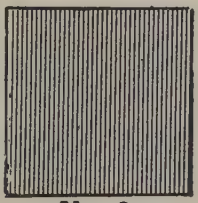

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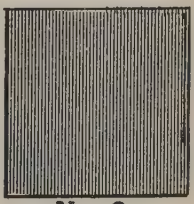

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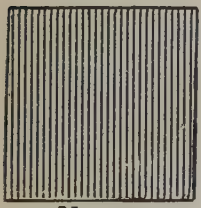

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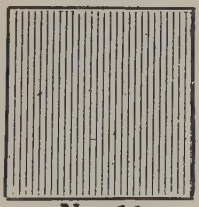
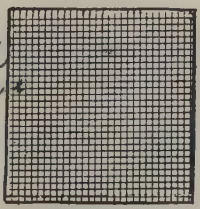


No. 11

No. 17

No. 217



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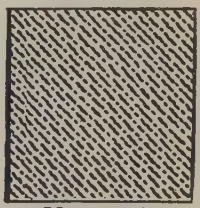


No. 324

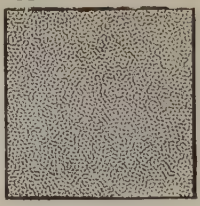
Twelve of the Ben Day tints to be had in The Tribune's etching room.

ink on the face of the drawing. The imprint of the film pattern then will photograph together with the lines of the drawing, when the negative is made for the photo engraving process.

By using several different screens, one over the

THESE ADD TO THE TRIBUNE'S

No. 301



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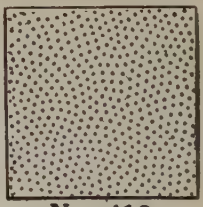

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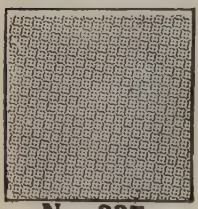

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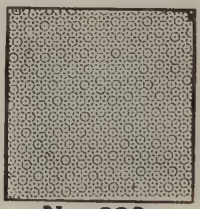

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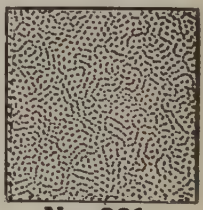

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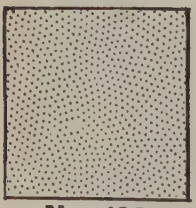

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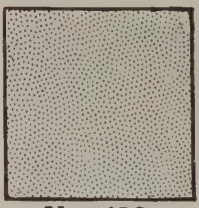

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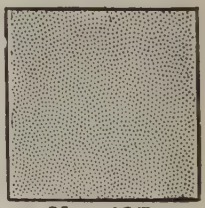

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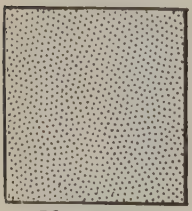

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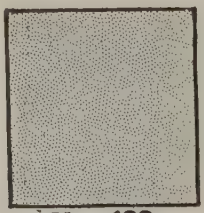

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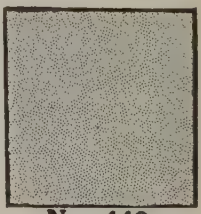


No. 440

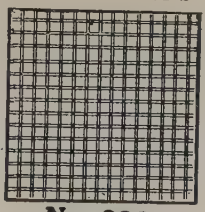
The tints shown on this page find considerable use in providing backgrounds and shading. Several of those on the next page are favored for

other, very pleasing effects may be obtained in pictorial work by a skilled operator. The result is not at all "machine made" in appearance.

In the straight line tints screens may be obtained

EQUIPMENT OF BEN DAY TINTS

No. 332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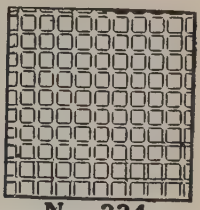
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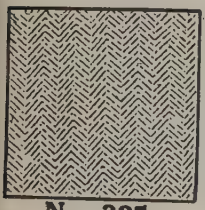
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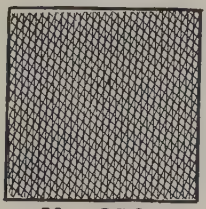
No. 333

No. 327

No. 335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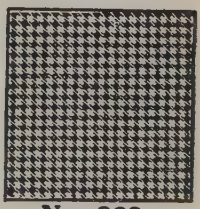
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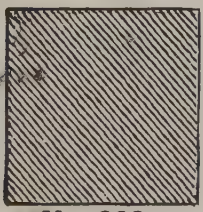
No. 331

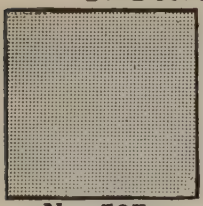

No. 322

No. 330

giving the appearance of fabric to garments, while others are used in cuts made from architectural or engineering drawings.

with lines as far as one-sixteenth of an inch apart or so close that they number two hundred and forty to the inch. These finer lines are, of course, employed only in the most delicate work, like fine screen half-

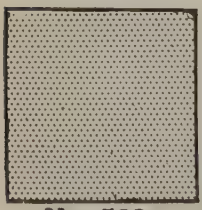
ENDING TRIBUNE BEN DAY



No. 507

No. 509

No. 511



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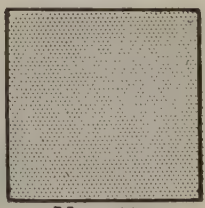

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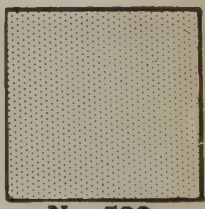


No. 532

These specimens end the range of tints used by The Tribune. There are, of course, hundreds of others not used by newspapers.

tones, and cuts using them must be printed on highly enameled paper.

In the work described so far, the artist who made the drawing decided what tints should be used and where. Unless the artist is thoroughly acquainted with photo engraving as well as art, more satisfactory results will be obtained in the finished work if the selection of screen is left to the Ben Day operator, with some suggestions as to what is preferred. An inappropriate screen is just as ruinous to good work as poor workmanship in applying the screen; and an experienced Ben Day operator can select a screen with better judgment than an inexperienced buyer or an artist who is not familiar with such work. The Ben Day operator should be told, however, on what kind of stock the plate is to be printed, so that he may select screens of a suitable kind for the work in hand. Not only must the screen give an appropriate effect, but it must not have a texture finer than the paper will take, and—especially with line patterns—it must "line up" pleasingly with the lines of the drawing.

Mechanical shading is charged for according to the amount of operator's time taken to apply it, the charge being added to the usual price of the cut.

BERLIN OFFICE. German news is gathered for Tribune readers by The Tribune Berlin bureau. This bureau is in charge of a staff correspondent. There is one assistant in Berlin and there are local correspondents in other large German cities. The Berlin office maintains reliable connections with Russia and is also responsible for news from Poland. A supplement to the Paris edition of The Tribune is published in Berlin (*see* European Edition).

BEST JOKE I EVER HEARD. The Wake of the News column in the sporting section carries one head, "Worst Joke I Ever Heard," giving "terrible" puns and examples of moth-eaten wit. Opposed to this, on the side of real humor, is the Sunday Tribune's regular department, The Best Joke I Ever Heard. One dollar is paid for each new joke printed.

BLEED. This rather sanguinary term finds frequent use in printing for describing several processes which use trimming as a means of achieving the desired result, and also to describe a job which has been incorrectly trimmed. In general, the term applies whenever trimming the edge of printed matter cuts into text or picture, the word having been applied because of the notion that if the trimmed matter were animate and were treated thus, it would bleed.

The term "bleed" is most commonly used in either of two senses. The first is where a picture is intentionally made larger than it is to appear, is printed on the cover or other sheet, and the job then is trimmed to size, cutting away the edges of the picture. The second meaning refers to cases where an edge of reading or pictorial matter is cut away through some error of imposition, folding, or trimming.

The term bleed also is used in describing the manufacture of tint plates. Where a color plate is made to extend about an eighth of an inch over the

"given size" of the drawing, it is said to bleed. Also engravers say they "bleed a tint" or wash, when they fade or blend a tint or wash so that it vanishes at the edges to nothing.

BOND PAPER. Even the person who has no connection with paper buying is often compelled by real admiration to take up a sheet of bond paper and say, "There's real paper!" Of the many grades of paper being used today, bond easily is among those the excellence of which is most apparent.

The name "bond" is derived from the original use of the paper for legal documents, bonds and checks, and the paper itself was intended to denote high value and quality. Today bond paper is used principally in commercial stationery, letterheads and booklets intended for a restricted circulation, although the demand for it by banking houses is still as great.

When Rags Mean Quality

The fine texture of bond paper is due largely to the fact that rag pulp is one of its ingredients, being mixed in varying amounts, according to grade, with sulphite pulp. The highest grades of bond are made entirely of linen rag.

The essential working qualities of bond are that it should take both writing and printing ink. The latter is to permit imprints of letterheads and the like. As a rule, however, bond paper does not take half-tones as well as other stocks. Also it is somewhat transparent, and should not be used in book or other jobs printed on both sides, when there are black masses, such as illustrations or heavy type, which are likely to show through.

All papers that have a watermark are not bond, nor do all bond papers have a watermark. However most of them do. Some large consumers of bond have their own watermarks.

BOOK ADVERTISING. *See* Publishers' Advertising.

BOOKBINDING. For a rough and ready definition, bookbinding may be distinguished from other forms

of finishing printed work, by the fact that a book contains more than one signature, or folded sheet. Bookbinding consists of fastening these signatures together in some permanent, easily-handled form, and —usually—in providing the assembled signatures with a cover.

The first task is that of folding the printed press sheets into signatures. This is done usually by folding machines. Then the signatures are "smashed"—that is, they are stacked and subject to pressure to flatten them. After smashing, comes gathering and collation, which produces stacks of signatures, each stack containing the "insides" of one book (*see* Gathering).

Now the really distinctive part of the bookbinder's art begins. The first task is sewing the signatures. This is done, sometimes by hand but more often by machine, with a complicated stitch that fastens all the leaves of a signature together, and also fastens each signature to its neighbors. Most good books have head bands—that is, re-inforcing strips with rounded tops set inside the cover at the place the finger touches when pulling a book from a shelf. If head bands are to be used, they are pasted on, and then a backing strip of linen or muslin is pasted along the back of the assembled signatures. A curved surface called the "rounder" is worked over the back to give the proper rounded shape, and the book is ready to receive its cover.

How the Book Gets Its Cover

The cover—known as a "case" in bookbinding—is made by laying a piece of the cover material, with the title printed on it, face down on a table, laying on pieces of cardboard or other stiffening at the proper distance apart, and folding in the edges of the cover material. When the cases are made, the bookbinder glues the back of a signature and "hangs it in" by setting the glued portion against the inside middle of the case, then folding the case against the

book at each side. He pastes in the end sheets—folded pieces of heavy paper, often imprinted with a design—by pasting one side of the sheet to the inside of the case, and the other to the first page of the outside signature. The book goes next to a machine which crimps the creases into it on each side of the book, the books are stacked in presses under heavy pressure until the glue and paste are thoroughly dry, and they are ready. If the edges are to be marbled or stained, this is done by painting or spattering them before or after drying.

In figuring on a complete book job, it is necessary to consider also the paper wrapper, called a *jacket*, and the carton in which the book is shipped, as these often prove expensive items.

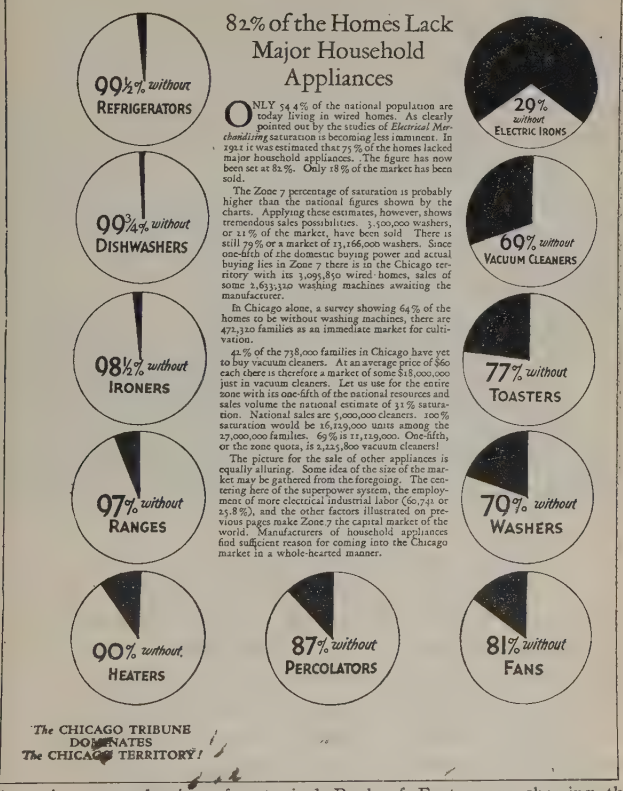
BOOK OF FACTS. Published for the first time in 1917, the Book of Facts has appeared every year since, growing in size and circulation (free) as the years passed. In this it has naturally had to keep pace with The Tribune's growth as a national advertising medium.

The present Book of Facts contains more than 130 pages of charts, graphs, reprints and text analyzing business conditions in the Chicago Territory, showing The Tribune's relationship to other Chicago newspapers (*see* Circulation), and quoting circulation and lineage figures of all newspapers in Chicago.

A Book for Every Business Library

The Book of Facts is becoming more and more indispensable to the working library of the successful advertising manager or agency man. The data contained therein, gathered at considerable expense by The Tribune, make it the most authentic and exhaustive study yet available of marketing and selling in the Chicago Territory. Some idea of the values contained in this reference work may be gained from the fact that up to now The Tribune has spent well over $100,000 gathering, keeping up to date, and disseminating the information it contains.

A PAGE FROM THE BOOK OF FACTS



Above is a reproduction of a typical Book of Facts page showing the use of the simple but impressive "pie" diagram.

The Book of Facts is never sold, but will be mailed to any advertising agency or business firm which requests it on business stationery.

BOOK REVIEWS. It is taken for granted that a literary editor is a book lover, but even the most devout book worm would quail at sight of the continuous deluge of books which pours in upon the literary editor of The Tribune. Imagine yourself, if you will, receiving, in the quiet seasons, about twenty

books a week, and in the busy seasons (early spring and early fall) having them hurtle in upon you like the Huns from the north. Imagine yourself making out a card for every book that arrives, and by the end of the year seeing your filing case overflowing its capacity of a thousand inhabitants, to a hopeless extent. Then picture yourself reading and reviewing all of them, and you will have a good notion of the demands made upon The Tribune literary editor.

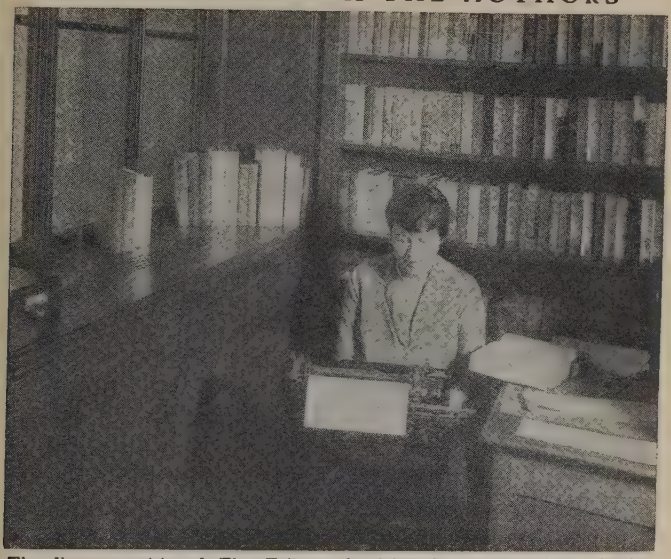
The Two-fold Task of a Book Reviewer

The responsibility can be discharged by clinging rigidly to the purpose of book reviewing. The *raison d'etre* of a book reviewer is two fold. First comes the duty of the reviewer to be entertaining in his or her own right—to have ideas and opinions worth expressing, and to express them entertainingly. Then comes the duty towards the material itself, the knowledge that book reviewing consists essentially of purveying book *news*.

The book-reviewer is the necessary link between the book lover and a flood of books which the average reader cannot hope even to glance through, let alone read. The book reviewer is his scout, pointing out what is worth while, letting him know which books serve what type of interest, and thus making it possible for him to read that portion of the output which will interest him. And the book lover follows this scout or that, according to the success of the scouts in recommending books that he likes.

The book reviewer must have catholicity of taste. He or she may like biographies for personal reading and detest detective stories—but this prejudice cannot be allowed to keep out news of a new detective story that will please readers interested in that type of fiction. The reviewer may think that a certain author is a charming writer of romantic adventure; but this feeling must not tempt the reviewer into praising an unsuccessful attempt by the author to write a study of economic life.

KEEPING UP WITH THE AUTHORS



The literary critic of The Tribune is deluged each month, each day for that matter during the book season, with the offerings of every publisher of any consequence in the country.—To say nothing of being asked to wade through the privately printed books of a hundred and one young poets.

All these considerations control the preparation of the book page which appears every Saturday in The Tribune. Leading the section are the reviews of "important" books—that is, books written by authors of established reputation, which all readers presumably will want to know about. These reviews must be timely, and The Tribune aims to present them the Saturday following the week in which they arrive in the Chicago book stores. Receipt of advance copies from the publishers makes this possible.

Next comes the task of giving the news about new books by unknown, or comparatively unknown, authors. The way in which the flood of such books can be reviewed may be learned from an illuminating anecdote concerning a famous editor.

This editor, it seems, was besieged by a pertinacious lady who was sure she had written a masterpiece.

Rejection by the editor's firm only led her to seek him out, and secure his promise to read the masterpiece himself. Thereupon she left rejoicing—and was thunderstruck a few days later to receive her manuscript and an unfavorable verdict.

Within an hour she was confronting the editor, breathing fire. "You didn't even read it!" was the burden of her complaint.

"Yes, I read it," the editor answered patiently.

Whereupon she cried, "But I know you didn't! I pasted page 99 and 101 together and they haven't been taken apart." Thereupon the editor's patience snapped. "Well, madam," he shot back, "do you have to eat an entire egg to know whether it is bad?"

Application of this practice enables the reviewer to get through the flood of nondescript books constantly clamoring for attention. Lest you think, however, that books by unknown authors are slighted by The Tribune reviewers, there are quite a number of writers, famous today, who received their first recognition and earliest boosts to popularity from one or another literary critic of The Tribune. It happens about once a year—that discovery of a good novel by an unknown author. The elusive hope of finding it as each package comes in, is where your real literary critic gets his or her thrill—there and in the work of championing the newly discovered star.

BRIGHT SAYINGS OF THE CHILDREN. Everyone loves a child—and almost everyone, judging from The Tribune's experiences, loves the curious expressions, blundering and otherwise, of children. Otherwise, how account for the fact that fond parents, grandparents, and relatives offered 59,111 childish quips to the Bright Sayings Editor in a single year?

Of course, there was the matter of five dollars paid for every Bright Saying accepted and published. Now, five dollars is a nice sum to add to the youngster's bank account. But The Tribune believes that our inherent love for children and their doings is

the foundation of this department's popularity—and it gives "Bright Sayings" space in full confidence that thousands of readers enjoy them for the whimsical reflection they give of childhood and childhood's viewpoint.

Naturally, not a tithe of the 59,000 odd Bright Sayings submitted are published. Not only would this be impossible, but it would raise a difficulty which the editor of this material, who goes under the genial pseudonym of Aunty Bee, always must keep in mind. This is the matter of bright sayings which seem common to all children. Aunty Bee refuses to disclose how many children, on being told that no nightclothes were available when they wanted to stay at a playmate's house overnight, said they would "sleep raw." But there are many—and of course, printing any one of them would lead to indignant protests from the parents and relatives of others whose children said the same thing.

BRIGHT SAYINGS OF HUSBANDS AND WIVES. "Out of the mouths of babes" accounted for the institution and successful existence of The Tribune column, Bright Sayings of Children. It was quite proper that a certain amount of space should be set aside for these "cute cracks" made by the youngsters, but what of their elders? Out of the extemporaneous conversation of adult households, there rise hundreds of kitchen wits and dining room jesters.

It was with a view to setting down the bright remarks gleaned from this domestic repartee that The Tribune commenced a grownup relative of Bright Sayings of Children in the column called Bright Sayings of Husbands and Wives. For each letter sent to Bright Sayings of Husbands and Wives, and printed, The Tribune pays one dollar.

BROKERS' ADVERTISING. *See* Financial Advertising.

BROSS, WILLIAM. The redoubtable William Bross, long known as the Deacon, and one of The Tribune's early editors, was born in New Jersey in 1813. In

his youth he lumbered on the Susquehanna, went to Williams College, taught school in Berkshire county, married in New York and in 1847, the year The Tribune was founded, he emigrated to Chicago, where he became one of her most active pioneers.

There he was first a bookseller, his establishment now being part of a nationally known publishing house. He became interested in journalism and with John Scripps (*see* Scripps, John Locke) founded and was editor of the Democratic Press. When this was later consolidated with The Tribune to form the paper which won much of its prestige prior to the Civil War under the name "Press-Tribune," Scripps and Bross became associate editors with Joseph Medill (*see* Medill, Joseph).

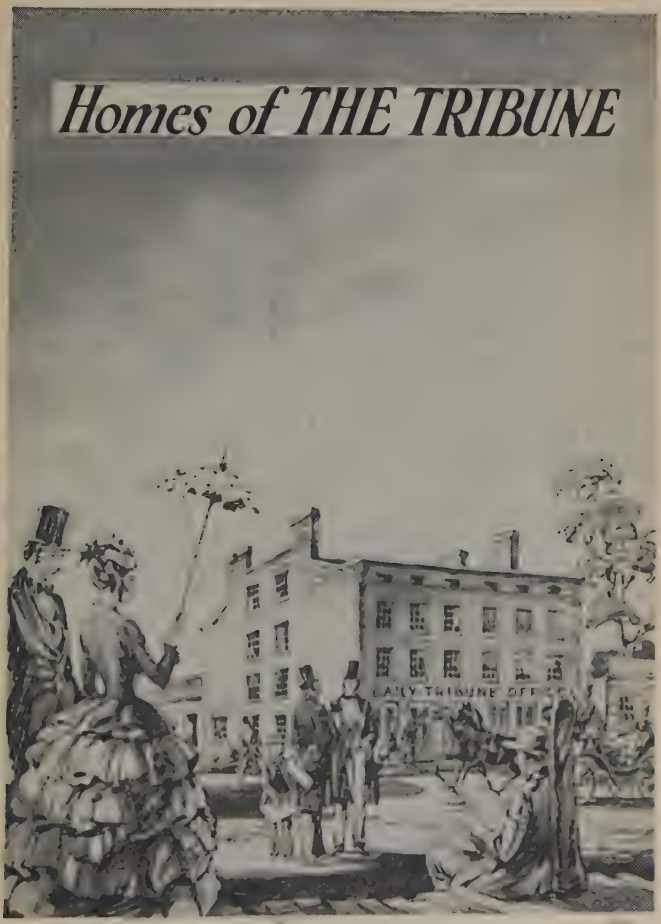
Bross was a staunch abolitionist, "a grand old Cromwellian of the early days of Chicago Presbyterianism." The Second Presbyterian church for many a year was known to Chicagoans as "Deacon" Bross's church.

In 1865 four editors had the frolic of their lives crossing the continent in a stage coach, as the Union Pacific railway was not built. It was said then that no keener quartet ever rode on wheels. One of them was Bross and the others were respectively from the New York Tribune, the Springfield Republican and the South Bend Register. One of them described "Deacon" Bross thus:

"Hale and hearty, ripe with years, of wide experience in college and journalism, cheery in temperament, enjoying out-of-door life, an unspoiled child of nature, simple in manners as a child, a ready speaker, we all give him our heartiest respect, and constitute him the leader of the party. We always put him foremost whether danger, dignity or fun is the order of the occasion."

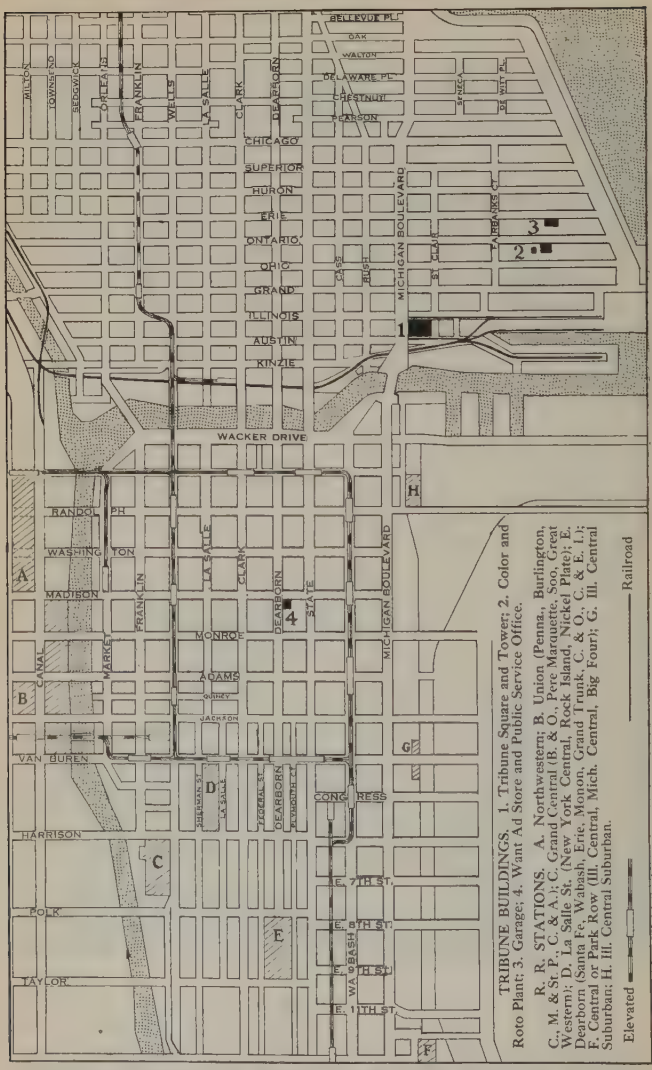
He was known as "Deacon" Bross until he became lieutenant governor of Illinois to which office he was elected in 1864, and which he held until 1869. He

died in 1890. (For picture, *see* History of The Chicago Tribune.)



BUILDINGS. Since The Tribune offered its first copies to the public at a time when Chicago was scarcely more than a frontier hamlet of wooden shacks, it is natural to expect that The Tribune's growth would parallel that of the gigantic city which

TO LOCATE TRIBUNE OFFICES



TRIBUNE BUILDINGS. 1. Tribune Square and Tower; 2. Color and Roto Plant; 3. Garage; 4. Want Ad Store and Public Service Office.

R. R. STATIONS. A. Northwestern; B. Union (Penna., Burlington, C., M. & St. P., C. & A.); C. Grand Central (B. & O., Pere Marquette, Soo, Great Western); D. La Salle St. (New York Central, Rock Island, Nickel Plate); E. Dearborn (Santa Fe, Wabash, Erie, Monon, Grand Trunk, C. & O., C. & E. I.); F. Central or Park Row (Ill. Central, Mich. Central, Big Four); G. Ill. Central Suburban; H. Ill. Central Suburban.

Railroad

Elevated

The Tribune locations are shown in solid black, numbered as follows: 1. Tribune Tower, with the editorial and business offices, and manufacturing equipment; 2. The Color and Ink Plants; 3. The garage; 4. The Want Ad Store and Public Service Office in the Union Trust Building.

is its field. And so indeed it does. In 1847, the year of The Tribune's birth, Chicago was a hamlet, and The Tribune was printed in one room. Today Chicago ranks as the fourth greatest city in the world—and The Tribune has a towering skyscraper home and accessory buildings covering a city block, and mills and buildings scattered from Chicago to the far away mouth of the St. Lawrence River. The parallel is an amazing and gripping picture of a great institution keeping step with a great city, as both grew to gigantic proportions and attained positions of primary importance hand in hand.

One Room at La Salle and Lake Streets

The first building from which The Tribune was published stood at the southwest corner of Lake and LaSalle streets. The Tribune occupied one room, and in this room all the operations necessary to getting out the first issue of 400 copies were performed. It was a pleasant, old-fashioned building, and the windows looked out upon trees growing along the board sidewalk across the unpaved street. Only the unbounded faith of pioneer Chicagoans could see in that modest scene, either the present-day Chicago or the present-day Chicago Tribune.

Two years later, when The Tribune had won favor and was expanding, it moved into more commodious quarters in a room over Gray's grocery store at the northwest corner of Lake and Clark streets. This was a two-story frame structure, with an outside stairway leading up to The Tribune office. A large sign reading "Daily Tribune Office" spread itself almost from end to end of the building. Since The Tribune now had an entire floor, these quarters seemed absolutely palatial. It was comforting, also, to reflect that in a city where newspapers sprang up like mushrooms, only to disappear as abruptly, The Tribune had been able to expand within two years.

A year later, the office was moved to a building at what was then 173 Lake street.

HERE WE WERE BORN!

At the corner of La Salle and Lake streets stood this quite splendid building, the first home of The Tribune—one room on an upper floor. What a record of growth stretches between this and the magnificent Tribune Tower of today! And the growth wasn't slow in starting, as the following pages show.

But progress forced the paper out of this building, and in 1852 it moved into the Evans Block at 53 Clark street (old number). This was between Lake and Randolph streets, next to the alley. The Ashland Block now covers the site. It was a three story building and furnished plenty of room for Tribune expansion. The circulation was then 1,200.

In 1869 The Tribune was installed in the first building of its own construction. A four story structure, costing $225,000, was erected at the corner of Dearborn and Madison streets. This was destined to be the site of three Tribune buildings; but that was not in the minds of The Tribune executives when the structure was rearing its limestone façade skyward. So grand a home they thought, should endure several generations, at least.

AND WE GREW AND WE GREW!

Above is our second home above Gray's grocery store, northwest corner of Lake and Clark streets Here we had an entire floor to ourselves. Think of it! Below is the third home in the old post office building.

Two years after the completion of this fine structure, the Chicago fire destroyed it. But the men who directed the destinies of the paper were not discouraged at this blow. The Tribune moved temporarily to a building on Canal street, and began a new structure at Dearborn and Madison streets. The new building was one of the same design as the one that had burned, except that it was five stories high instead of four. The entrance to the building was on the corner. There are still a considerable number of Tribune employés who worked for the paper in this building.

At the beginning of the new century, this structure was outgrown, and plans were prepared for a new building of modern, fire-proof, skyscraper construction. In 1902, this building was completed—a seventeen story structure that is still one of the city's finest office buildings. It is now known as the Union Trust building.

When The Tribune erected this building at Dearborn and Madison streets, it thought it was providing permanent facilities for the manufacture of The Tribune. In less than fifteen years The Tribune found that it was necessary to seek a new location. In the discussion that ensued, it developed that this new location must conform to certain requirements. It should be close to the center of the city, it should be on a switch track, and, if possible, should be near the Chicago River. Likewise it should be large enough to permit the tremendous expansion which long experience now had shown to be the normal tempo of any business which grew in step with Chicago's growth.

Four locations were finally selected for consideration: Market and Harrison streets, Market and Washington streets, Wells and North Water streets, and the location now known as Tribune Square, a block north of the river on North Michigan Avenue, the principal artery between the north side and the "Loop," or central district.

WE WERE DOWN BUT NEVER OUT

Above: The first building erected by The Tribune at Dearborn and Madison Streets was destroyed two years later by the fire of 1871. The structure shown below was erected promptly on the same site. It served the paper until the start of the twentieth century.

BUILDINGS

Tribune Square is located on the most prominent street in Chicago, is close to the center of the city, has a switch track, and, most important of all, it fronts on the double decked North Michigan avenue, the lower level of which furnishes perfect facilities for shipping. This location was purchased in 1919 at an average price of $13.75 a square foot, and shortly thereafter preliminary planning of the structure began.

After a number of conferences it was decided to improve the east end of the lot with a five story building. The Tribune required increased facilities for the manufacturing departments of The Tribune, the property at Dearborn and Madison streets being adequate to take care of clerical and office requirements. It was desirable to have a basement for paper storage, a ground floor for pressroom and stereotype foundry, a second floor for a mailing room, a third floor for a composing room, and a fourth floor for the editorial and news gathering departments. All of these departments are so closely related to each other that it would be impossible to separate them.

Still More Space Is Needed!

This preliminary work having been done, an architect was commissioned to erect the plant building. This building is 100x167 feet, and is designed to carry very heavy floor loads. The Tribune plant was a success in every way, and is considered by newspaper publishers generally as a model.

Four years after the completion of the plant building, The Tribune found that it had again outgrown its quarters, and the improvement of the balance of Tribune Square became necessary. An architectural competition for a design for the most beautiful office building in the world was planned, and a program was prepared in accordance with the rules of the American Institute of Architects. This program stated that a prize of $50,000 would be awarded for the best design submitted, with a second prize of

WE FIND ELBOW ROOM AT LAST

In the building pictured above, now known as the Union Trust Building, The Tribune saw many of its most eventful years. Erected by The Tribune in 1902, a seventeen story structure, it seemed to afford ample room for expansion.

WE WENT NORTH FOR ROOM

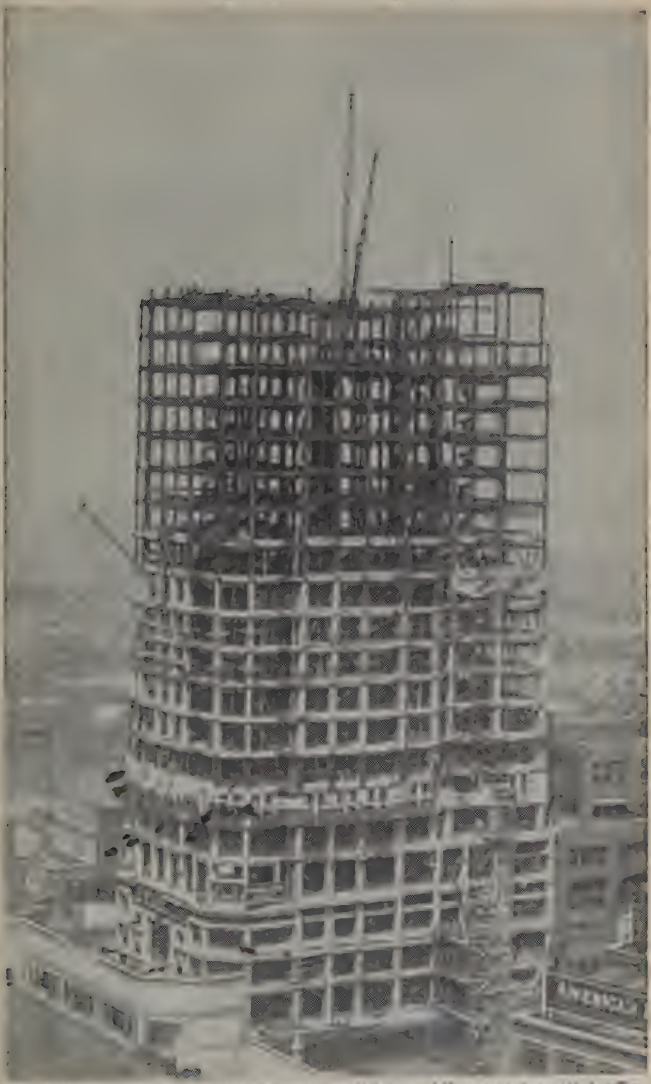
Immediately after the World War, The Tribune started building the model plant shown above. But scarcely was the plant complete when it became evident that more room would be needed soon. So a contest was held to obtain plans for "the world's most beautiful office building," and a design was selected.

$20,000 and a third prize of $10,000, the remaining $20,000 to be divided among ten architects who were especially invited to take part in the competition.

The mandatory requirements in the program were very simple. The proposed building was to be erected at 431 North Michigan avenue, the size of the lot being 100 feet on Michigan and 135 feet on Austin avenue. The drawings required were a floor plan, an elevation, a section, and a perspective drawing of the building.

The competition was announced in The Chicago Tribune, The New York News, and the European edition of The Chicago Tribune. 2,000 architects from all over the world wrote in for the program. Two hundred and eighty-five sets of drawings were finally received. Of this number, 170 were received

BUT CONTINUED TO GROW!



Immediately after a winning design for "the world's most beautiful office building" was selected, the framework of Tribune Tower began soaring skyward from a site in front of the plant. Note the stone work starting, not at the ground, but at the fifth story.

from America and the balance from foreign countries. These drawings were all submitted anonymously, and the jury of award had no information as to who the architects were until after the winning design had been selected.

By a unanimous vote of the jury, John Mead Howells and Raymond M. Hood, associate architects, were awarded the prize for the design of the building which now stands on North Michigan avenue, and is known as Tribune Tower.

The many fascinating features of this building are described elsewhere (*see* Tower); so we can extend our survey to other Tribune buildings.

Many Smaller Buildings Around the City

The rotogravure and color press building is located at 435 East Ontario street. It was opened in 1920, and enlarged five years later. Here all rotogravure sections and colored comic sections are printed (*see* Color Plant; Rotogravure).

The Ink plant at 401 East Ontario street, was completed in 1924. The Tribune uses enormous quantities of ink. Upwards of fifty tons of ink are turned into print every week and a considerable portion of The Tribune's colored ink is manufactured in this plant (*see* Ink).

Another building in Tribune Square is occupied for manufacturing purposes. This is the one story structure at the northeast corner of Tribune Square, just north of the plant. In it are housed the electrotyping foundry, the intaglio electroplating shop, the carpenter shop, and the plumbing shop.

The Tribune's circulation vehicles have their headquarters in a large and elaborately equipped garage and repair shop at 405 East Erie street, near the lake. The Tribune owns a barn at 6540 South State street, where the horses and wagons for south side deliveries are kept. The downtown barn, at 649 East Grand avenue, is rented (*see* Circulation Department).

At the foot of Illinois street, in the North Pier

NOW—THIS ARCHITECTURAL GEM!

Ancient Gothic magic was wedded to the requirements of a great modern newspaper, and Tribune Tower, magnificent in its slender beauty, was the result.

Terminal, The Tribune rents a warehouse where seven floors are used for paper storage. This is in addition to the large storage facilities in the sub-basements of Tribune Tower.

Development of Tribune Square will continue as rapidly as need for space develops. Foundations are in for another unit of Tribune Tower at the northeast corner. For the present only the story below the boulevard level is completed, and in use for presses.

BULLDOG AND BULLPUP EDITIONS. These terms, to newspaper men, mean editions printed before the bulk of the day's news is in hand, and refer particularly to the Sunday issue. These editions carry the comics section and the bulk of the Sunday features. The bull pup is the earlier of the two, in cases where there are two such editions, before the ones which might be termed "regular" (*see* Editions).

BUSINESS SURVEY. The Chicago Tribune not only sells advertising but believes in advertising and buys advertising. Its expenditures for advertising total more than a quarter of a million dollars a year.

In addition to this The Tribune is a generous user of its own space—nearly $1,000,000 worth a year!

This advertising is prepared by the Business Survey. Advertising agencies are employed for assistance, and advertising in other newspapers is placed through these agencies. One agency handles the circulation department's advertising.

Chicago Tribune advertising is divided as follows:

a. To secure circulation.
b. To secure advertising.
    1. Want Ads.
    2. Local Display.
    3. National Display.
c. Institutional.

Many forms of advertising are used, but expenditures are approximately in the following order: (1) The Chicago Tribune, (2) Other Newspapers outside the Chicago territory, (3) Radio, (4) Mailing Pieces

THE FUTURE TRIBUNE SQUARE

A glimpse into the future, as the clairvoyants say. An artist's sketch of Tribune Square as it may appear when buildings now contemplated are erected around Tribune Tower as a nucleus. This design, of course, is highly tentative, because the actual structure will be built to meet needs as they develop in later years.

of all sorts, (5) Trade Papers, (6) Public Service Office, (7) Movies, (8) Windows and Exhibits.

Of prime importance is the drive to develop more national advertising for newspapers. The Chicago Tribune was a pioneer in this work and believes that its efforts have borne fruit, not only in its own pages but also in more numerous and larger schedules of national advertising in all American newspapers (*see* National Advertising).

The Business Survey, launched in 1918 and organized formally in 1919, prepares The Tribune's promotion publicity, under one departmental executive.

The Business Survey is separated into several divisions which include the following activities:

The Tribune's own advertising.

Research and investigation for the National Advertising Department.

Broadcasting Station (*see* Radio Stations).

Public Service Office (*see* Public Service Office).

The Co-Operator, a Retailer's trade publication (*see* Co-Operator).

The Trib, The Tribune's house organ (*see* Trib).

For the advertising of advertising, the space used in The Tribune takes care of the Chicago Territory. Space is used regularly in newspapers in New York, Boston, Philadelphia, Cleveland, Cincinnati, Detroit, and St. Louis.

For special occasions, other markets, such as Florida, the west coast, and the lesser markets of the east are covered by newspaper advertising.

The trade paper list includes 15 publications, covering advertising, selling, business administration, and some of the larger trade classifications, such as drugs, real estate, electrical appliances, and automobiles.

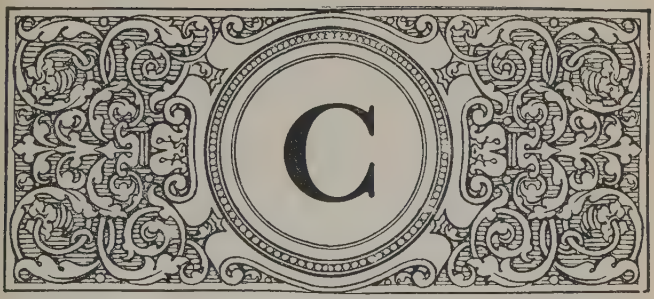
The Tribune's mailing list includes 6,000 names of those known to be interested as advertisers or prospects.

A staff of a dozen men and women write copy for

GLIMPSES OF TRIBUNE PROMOTION

The Business Survey, pictured above, cares for The Tribune's publicity and promotion. Its surveys are made in the interests of advertising and advertisers. The pictures show only part of the staff needed for the work. The art work, for example, is done in another department. The upper picture shows the copy and production divisions, and the lower shows some of the men who make trade and market surveys.

Tribune advertising. These men and women prepare for publication all The Tribune's numerous booklets. A group of from six to eight men handle the research work and business investigations. One man prepares The Co-Operator and one man has charge of the window and show exhibits. The Business Survey prepared this Pictured Encyclopedia.



CABLE DESK. In the northwest corner of The Tribune's news room, using a space measuring barely 12 by 12 feet, is the nerve center of one of the most extensive news gathering agencies of our little world —a news agency that has its own representatives on every continent, and in practically every nation of any importance. This little spot is the *cable desk,* over which passes news transmitted to The Tribune by cable from all over the world.

The cable desk is presided over by the cable editor, who has a corps of copyreaders and re-write men. The news dispatches are received on the desk in what is called "cablese," a writing style in which the correspondents omit all unnecessary words and combine others (*see* Cablese). For instance, "exparis Berlinward" means "from Paris to Berlin." The reason for this "skeletonizing" is obvious when the great cost of cabling a story is considered.

Normally The Chicago Tribune cable desk handles about 4,000 to 8,000 words of cable each night, and this sometimes is run up to 10,000 or 15,000 words when two or more big stories break the same night. These are all special cables from The Tribune's own correspondents. Cabled stories from the Associated Press, United Press, New York Times, and other services to which The Tribune subscribes are not included in these figures. When The Tribune's own

cables are filled out they run from 5,000 to 9,000 words, normally. Comparing this wordage received and what gets into the paper, it is hardly possible to compute how many thousands of dollars worth of copy it is found impossible to use each year.

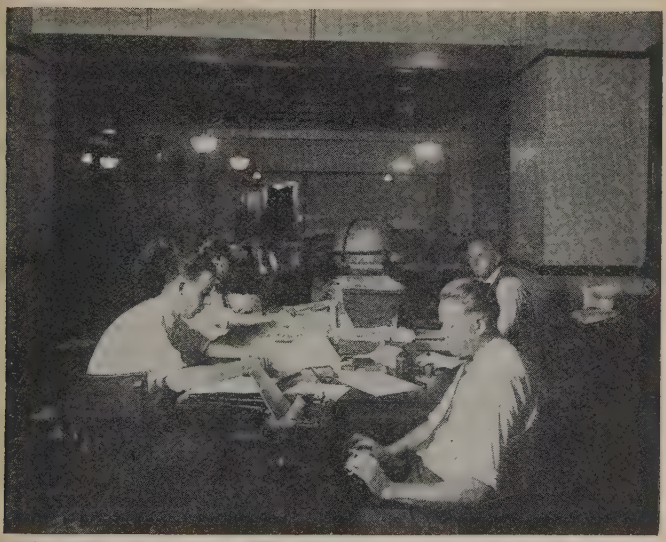
The cable desk is the guiding hand of The Tribune's large army of correspondents whose job it is to pry under the complicated diplomacy and intrigues of each foreign country to get the unbiased truth. The cable editor keeps the men in the field informed by cable each night as to what stories the American public is most interested in, what play their stories receive in the paper, and sends along "tips" on possible stories, etc. (*see* Foreign News).

CABLESE. Here is how a story from Peking looked when it was delivered to the cable desk by the cable company:

"Halifax, N. S., April 9, Tribune, Chicago

"(2) London one Peking Dailey 09202. Judicial commission informing China Saturday abandonment proposed provincial visitation for investigating courts prisons etc. on ground China's inability operate trains any direction stop Actual reasons China lacks constitution hence laws inoperative while many courts closed because money diverted military demands stop Some members favor frank statement this effect but majority apprehensive government denounce existing treaties this step having been intimated should powers refuse forward step for removal extraterritoriality para customs conference also unprogressive owing some Chinese delegates being refugees foreign concessions para siege Peking continues with food shortage keenly felt poorer classes stop Kuominchun gave further ground today directly south Peking firing heard plainly stop local fighting northeast front where reinforcements sent stop southwestern front inactive indicating continuation negotiations between Wupeifu and Kuominchun which if successful result Hupeh division garrison Peking stop Such contingency possibly overturn government stop 09170 Steele 157 w 440pm"

This probably looks like an April fool joke to most people, but with the cable rates from China at about 35 cents a word, it is obvious that all cables must be



This desk in a corner of The Tribune news room is the destination of cable dispatches from all over the world, bringing their daily stories of humanity's doings, troubles, and triumphs. The dispatches are "skeletonized," and these men rewrite them into readable newspaper stories.

"skeletonized" as closely as possible. The queer "literary style" which results is known, in newspaper parlance, as "Cablese." By translating this dispatch we can get a good notion of how cablese works as a means of communication.

The above message was sent from Peking by cable to the London bureau. From there it was sent by wireless to Halifax, Novia Scotia, and relayed into the office in Chicago by land wire. The five figures at the beginning and at the end of the dispatch indicate the times at which the dispatch was filed in Peking and in London.

What the Figures Mean

The first figures, 09202, mean that the message was filed at the cable office in Peking on April 9 at 8:20 p. m. The Tribune's time code begins at 1 o'clock in the morning and runs to 24 o'clock at night, not starting over at 1 p. m., but continuing with 13

o'clock, 14 o'clock, etc. The last number indicates the portion of the hour, as divided into ten minute periods.

The numbers at the end of the dispatch, 09170, show that the cable was filed from the London office at 5 p. m. on April 9. The dispatch was received in Chicago at 4:40 p. m., or 09164.

Here is how the story looked in the paper after it had been re-written by the copyreader:

PEKING, April 9.—The foreign powers' judicial commission will inform the Chinese government tomorrow of the abandonment of its proposed visits to the provinces to investigate the provincial courts and prisons, on the ground that the government is unable to operate trains in any direction. The actual reason is that China lacks a constitution, hence the law is inoperative, while many courts are closed because the money has been diverted to military demands.

Fear China Will Balk

Some of the members favor a frank statement to this effect, but the majority are apprehensive that the government will denounce the existing treaties. It has been intimated this would happen should the powers refuse to take further steps to remove extraterritoriality.

The customs conference also is at a standstill, owing to some Chinese delegates being refugees in the foreign concessions.

The siege of Peking continues, with the food shortage being keenly felt by the poorer classes. The Kuominchun (national army) headed by Gen. Feng Yu-hsiang, gave further ground today directly south of Peking, with the firing heard plainly in the city. There was local fighting on the northeast front, where reinforcements were sent.

Wu Still Bargaining

The southwestern front is inactive, indicating a continuation of the negotiations between Gen. Wu Pei-fu and the Kuominchun, which, if successful, will result in the Hupeh division entering the garrison at Peking. Such a contingency may overturn the government.

CALENDERED PAPER. Scarcely any paper emerges from the mill without first having been calendered. This consists of polishing the paper after it has undergone the drying process to give it a smooth finish. Some papers are more highly polished than others.

The term calendered originates in the polishing work itself, which is done by calenders, an upright series of horizontal cylinders, over which the paper passes after it comes from the Fourdrinier machine (*see* Paper and Paper Manufacture). The pressure of the cylinders smooths and polishes the paper. The number of cylinders over which the paper will pass is determined by the kind of paper being made, as is the kind of surface used and its temperature, whether hot or cold. Some papers requiring a heavy gloss are subjected to extensive calendering, while newsprint is given only one calendering.

CARRIERS. Carriers, who deliver papers to the homes of subscribers, are known in The Tribune organization as Official Tribune Carriers. Their work is described under that title (*see* Official Tribune Carriers).

THE STORY OF PICTURES THAT SWAY THE NATION

Some Inside Facts About the Men Whose Drawings Often Do More than Reams of Words to Mold Opinion on Vital Issues

CARTOONS AND CARTOONISTS. Since the time when Thomas Nast's biting cartoons contributed so powerfully to smashing the grip of the corrupt Tweed ring upon New York City, the cartoon has been a powerful factor in shaping American public opinion. Not only did The Tribune recognize this almost as soon as the advance of the engraving art made cartoons possible, but it gives generous recognition to the cartoon today, with a staff of three of the country's leading masters providing daily and Sunday examples of their art.

The recognition is carried further. Tribune cartoonists are neither left to think up ideas on political subjects as best they can, nor are they told bluntly what to draw. The senior political cartoonist on duty "sits in" with the chiefs in the daily conferences

which determine the editorial policy of the paper (*see* Editorials) and has a full share in determining policy, as well as free scope in expressing viewpoints when decided upon. "Feature" cartoons, on the other hand —those dealing with the foibles and whimsicalities of life, apart from any political or social slant—are the creation of the cartoonist's own imagination, plus suggestions from the editorial chiefs, or for that matter from any one who has a good idea to offer. It goes without saying that the cartoonists have no duties other than producing their daily offerings.

The Tribune's cartoons are widely used in newspapers scattered the country over, being sold through the Syndicate (*see* Syndicate) and furnished in mat form in time for publication on the same day they appear in The Tribune. This is additional testimony bearing out what The Tribune readers know, namely, that Tribune cartoons are the product of a staff manned by men who are master artists, seasoned students of human nature, and thorough scholars in matters of formal learning as well.

CASE (TYPE). In general, a case is a cabinet in which type used in hand composition is kept, or a drawer, containing one font of type, from such a cabinet. While there are many varieties of type cases, both as concerns the cabinet and the individual drawers, the drawer most used today is a wooden or metal tray or receptacle having many small compartments, in each of which a single character is contained. The sizes of these compartments vary, since some letters—the small "e" for instance—are used more than others.

The individual compartments have no identifying marks and so the embryo printer, the apprentice, must memorize them.

In the cases used when newspapers were set by hand, each font was allotted *two* drawers, the upper drawer containing the capitals and the lower the ordinary letters. From this comes the printer's

A PICTURE THAT MAY NEVER DIE

INJUN SUMMER

[Copyright: 1912: By John T. McCutcheon.]

[This famous cartoon first appeared in The Tribune in the autumn of 1907. It is republished in response to many requests.]

Yep, sommy, this is sure enough Injun summer. Don't know what that is, I reckon, do you? Well, that's when all the homesick Injuns come back to play. You know, a long time ago, long before yer granddaddy was born even, there used to be heaps of Injuns around here—thousands—millions, I reckon, far as that's concerned. Reg'lar sure 'nough Injuns—none o' yer cigar store Injuns, not much. They wuz all around here—right here where you're standin'. Don't be skeered—hain't none around here now, leastways, no live ones. They been gone this many a year. They all went away and died, so they ain't no more left.

But every year, 'long about now, they all come back, leastways, their sperrits do. They're here now. You can see 'em off across the fields. Look real hard. See that kind o' hazy, misty look out yonder? Well, them's Injuns—Injun sperrits marchin' along an' dancin' in the sunlight. That's what makes that kind o' haze that's everywhere—it's jest the sperrits of the Injuns all come back. They're all around us now. See off yonder, see them tepees? They kind o' looks like corn shocks from here, but them's Injun tents, sure as you're a foot high. See 'em now? Sure, I knowed you could. Smell that smoky sort o' smell in the air? That's the campfires a-burnin' and their pipes a-goin'. Lots o' people say it's just leaves burnin', but it ain't. It's the campfires, an' th' Injuns are hoppin' round 'em t' beat old Harry.

You jest come out here tonight when the moon is hangin' over the hill off yonder an' the harvest fields is all swimmin' in th' moonlight, an' you can see the Injuns and the tepees jest as plain as kin be. You kin, eh? I knowed you would after a little while.

Jever notice how the leaves turn red 'bout this time o' year? That's jest anuther sign o' redskins. That's when an old Injun sperrit gits tired dancin' an' goes up an' squats on a leaf t' rest. Why, I kin hear 'em rustlin' and whispin' an' creepin' round among the leaves all the time; an' ever' once in a while a leaf gives way under some fat old Injun ghost and comes floatin' down to the ground. See—here's one now. See how red it is? That's the war paint rubbed off'n an Injun ghost, sure's you're born.

Purty soon all the Injuns'll go marchin' away agin, back to the happy huntin' ground, but next year you'll see 'em troopin' back—th' sky jest hazy with 'em and their campfires smoldern' away jest like they are now.

Every now and then an artist — a great artist — is so in sympathy with the elemental simplicities of life that his work makes an unforgettable impression on all who see it. The famous picture Injun Summer is an example of this. Published originally in The Tribune in October, 1906, it has been called for and reprinted every year since. Injun Summer is a Tribune tradition now.

custom of calling a capital an "upper case" letter, while the ordinary one is "lower case." In the more modern "California job" case, one drawer contains

all the letters, both the "caps" and the "lower case," arranged as shown in the accompanying diagram.

CENSORSHIP (ADVERTISING). Not only did The Tribune decide a few years ago to bar certain classes of advertisers from its columns as objectionable, but it inaugurated a strenuous crusade to turn the spotlight of unfavorable publicity upon them.

One of The Tribune's chief battles was waged against the loan sharks, whose beguiling invitations cluttered the advertising columns of the newspapers. The Tribune succeeded in making things so hot for these sharks that eventually legislative action was passed against them.

Quack doctors came in for The Tribune's unwelcome attention next, and after them the so-called clairvoyants, who had duped thousands.

The First Financial Ad Censorship

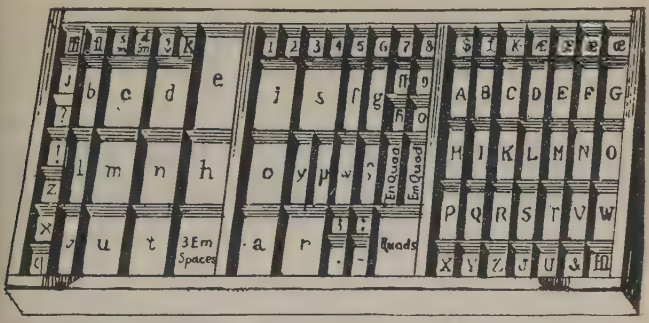
The Tribune's financial censorship was made more and more stringent and extended to the Want Advertising as well as to display advertising. A code governing the admissibility of financial advertising—the first of its kind—was printed.

Perhaps more care is exercised in watching Tribune Want Ads than any other department. The peculiar personal nature of the Want Ad and The Tribune's known effectiveness as a medium for this kind of advertising make this necessary.

Strict censorship has had the two-fold effect of protecting the newspaper's readers against unscrupulous fakers and at the same time insuring the honest advertiser against unfair competition. And so far as The Tribune is concerned, this censorship has been accompanied by an increased volume of advertising.

CHALK PLATE ENGRAVING. This method of engraving is, to a certain extent, similar to wax engraving. The body of the engraving is a level plate of steel, with a highly polished face. This face is covered with a soft white chalky material, after which

THE "CALIFORNIA" PRINTER'S CASE



The modern case contains both capital and small letters in one drawer divided into a number of small compartments.

the outline of the desired engraving is drawn lightly on the chalk coating. With this sketch as his guide, the engraver proceeds to cut lines in the chalk layer with a cutting tool, down to the steel plate, until the entire design has been cut in. The small particles of chalk that naturally remain after this cutting are removed by an air blast from a hand bellows. Then, the design having been engraved on the chalk plate, the engraving is sent to the stereotyper who uses it as a surface from which to make a matrix (*see* Stereotyping).

The chalk plate process is the form of engraving which produces the various headings on the departmental columns of many newspapers. Certain forms of commercial signatures and cartoons also are reproduced by this method.

CHASE. When he has assembled all the type matter and illustrations intended for a printing job, the printer must arrange to get the type onto the press —or into the "foundry," if it is to be stereotyped or electrotyped. Also his job may have almost any size, up to the capacity of the press, but the press bed has a fixed size; so this discrepancy must be adjusted. Hence the use of a "chase," which is the implement designed to solve these problems.

Briefly a chase is a rectangular iron frame, some-

what like a picture frame, which is placed on the imposing stone prior to making up a page by the compositor. The outside edge of the frame is made the proper size to fit the press bed and the type is made up, or put in order, inside the frame. After placing the type matter in the proper position, the compositor fills the space between it and the inside edges of the chase with "furniture"—pieces of wood or metal which are not type high. The type is "locked up" or tightened by means of quoins (*see* Lockup), and the chase is ready for the press or for the "foundry."

The Tribune is printed from stereotypes, so the chases in The Tribune composing room do not have to be placed on the presses and are conveniently made in page and two page dimensions.

CHEEKIEST PERSON. That salesman whose breezy, or shall we say brazen, approach utterly exasperated you, that friend whose remarks made you actually gasp—what was your opinion of him when he made some breach of conventional etiquette, or swept you off your feet by his "cheek?"

Among other departments of its type in The Sunday Tribune is the one entitled The Cheekiest Person I Ever Met. It is a regular feature and all those readers who at some time or another felt themselves outraged by some unusual exhibition of "brass" are invited to set down on paper their version of the matter and send the letter to the Cheekiest Person Editor. For all of the letters accepted and published The Tribune pays one dollar, and the curious reader who delights in following these letters is bound to derive plenty of amusement from the "Well, of all the nerve" tone running through the majority of those printed.

CHEER CHECK CAMPAIGN. "The Greatest Circulation Stunt in History." This title may well be applied to The Tribune's Cheer Check campaign of 1921, which added 250,000 circulation in three days. Like

CHEER CHECK CAMPAIGN
FAMOUS "SHOWER OF GOLD" PAGE

$35,000.00 TOMORROW

Thirty-Five Thousand Dollars FREE—in One Day to Cheer Check Holders. See Tomorrow's Tribune or Plant Bulletin Board for winning Numbers in this—

SHOWER OF GOLD

Here Are the Prizes To Be Drawn Today

Morganbilt D. Rocky-Ford wouldn't sneeze at holding a Cheer Check now

Regular Prizes:

	Individual Prizes	Total Money
First number drawn....	$5,000.00	$5,000.00
Second number drawn.	2,500.00	2,500.00
Third number drawn.	1,000.00	1,000.00
Next 2-EACH.......	500.00	1,000.00
Next 4-EACH.......	250.00	1,000.00
Next 10-EACH.......	100.00	1,000.00
Next 20-EACH.......	50.00	1,000.00
Next 60-EACH.......	25.00	1,500.00
Next 200-EACH.......	10.00	2,000.00
Next 1,000-EACH.......	5.00	5,000.00

Special Prizes:

"Keno"—To holder of a Cheer Check bearing any two winning numbers drawn the same day...$10,000.00

"Big Dick"—To holder of the highest winning number drawn (exclusive of series number).. 2,000.00

"Little Joe"—To holder of the lowest winning number drawn (exclusive of series number).... 2,000.00

(The above special prizes will be paid IN ADDITION to the regular prizes)

More Than 1300 Cash Prizes Total Money $35,000

Some Joy Ride

No other newspaper in America ever experienced such swift and tremendous circulation growth as that of The Tribune during the past week. We sold 734 311 copies of yesterday's paper—a net paid circulation one fourth of a million in excess of a week ago—and all of the increase in Chicago and suburbs. We state this in amazement rather than boasting.

Chicagoans surely appreciate merit. We took the same circulation-building scheme which our morning contemporary had been using for three weeks with only fair results—but *improved* it and ADVERTISED it. Public appreciation was so overwhelming that within a few days we had smashed all records in the history of newspaper publishing in America!

Our first winning numbers were printed last Sunday. Tomorrow will be the second Sunday and our largest single distribution, $35,000.00 in 1300 prizes. We will print as many Tribunes as possible, but it is certain that there won't be enough to go 'round.

THEREFORE

192 Winners in yesterday's PUBLIC drawing for a $6,000.00 slice of the $200,000.00 melon

$1,000.00

Series F2—Number 51426

$500.00

Series D3—Number 05873
Series T3—Number 14362

$250.00

F4—16497
Z11—24360

$100.00

N3—90578
R5—30830
T7—21680
V25—44627
Y11—8802

$50.00

$25.00

$10.00

$5.00

If any Two of the Above Numbers Are on One Check the Holder Will Receive $10,000.00 in Addition to the Two Regular Prizes

Special $500.00 Prizes

Highest Number (Big Dick)	Lowest Number (Little Joe)
R7—95225	X16—80

Last Day to Cash These Prize Winning Numbers

Why The Chicago Tribune is known as "The Worlds' Greatest Newspaper"

NEWS · EDITORIALS · ROTOGRAVURE · FICTION · COMICS · SPORTS · WOMEN'S FEATURES · DEPARTMENTS · ADVERTISING

You need not be a subscriber to The Tribune to hold Christmas Cheer Checks or to win prizes. This coupon is printed merely for the convenience of those who realize the uncertainty of securing this popular paper from newsstands and who do not wish to miss a single copy.

Chicago Tribune

Please deliver The Tribune to my address as given below.
Daily at 65c per month
Sunday at 35c per month
Daily and Sunday at $1 per month

Name .... Apt. .....
No. .... Street .... City

Order Sunday's Tribune Now

Full page announcements like this kept the public informed of the winners and prizes to be given by The Tribune in its amazing Cheer Check drawing. It was easy to understand why such an amazing amount of prize money set the entire community wild with excitement.

most "stunts" to gain circulation, it failed to build a body of permanent readers. But it did accomplish its object, which was to end for good the practice instituted by another paper of increasing circulation by making gifts of money to readers.

Another Chicago newspaper started the affair by offering money to those lucky enough to hold certain

numbered slips of paper. The slips were generously distributed throughout the city. Although this campaign had been going on for several weeks, it made no ripple in the city's normal activities. But it was adding certain temporary circulation to the opposing newspaper.

The Tribune decided that if the city wanted that sort of thing with its morning newspaper, it should have a real presentation. On the morning of Thanksgiving Day, The Tribune decided to adopt the stunt, and a drive was outlined which for its suddenness and enormous proportions was to sweep the city off its feet. 25,125,000 Cheer Checks were to be printed and distributed and $200,000 was set aside to be given away.

The ticket job probably was the heaviest hurry-up printing order that any printing concern ever undertook and practically the entire printing equipment of two of the largest railway printing houses in the country was placed at the disposal of The Tribune for the job.

On the morning after Thanksgiving came the big announcement in a double page spread. Printers were called from their homes and the ticket presses began to hum. A supply of special paper, bearing The Tribune's water mark, had arrived that day from a paper mill in Wisconsin. Every coupon had to have a water mark to avoid any chances of counterfeiting.

No small feature of the drive were the exquisite pieces of humor and satire written by Manuel G. Perfecto, Tirador del Toro, and Miss Fortuna—otherwise Tribune reporters.

Crowds Clamor for Checks

On Friday morning, the coupons began arriving at The Plant. By Saturday evening 5,000,000 of them had been distributed, and the city seemed to have gone mad to get them.

One printing firm printed 18,125,000 of the coupons, the daily output being approximately 2,500,000. The

CROWDS SWARM FOR CHEER CHECKS

Numerous sources were used by The Tribune for distributing its cheer checks. Here is shown a Tribune circulation truck pressed into service with circulation employes handing out the magic slips

total daily capacity of the presses printing coupons was more than 3,000,000. But the circulation department distributed them so rapidly that the supply was often exhausted while there were still long lines of people waiting at the doors of The Tribune.

The printing, the distribution, the advertising and general preparation were handled in two days. In addition to the coupons, 1,500,000 envelopes were printed to help in the distribution. There were 40,000

DRAWING THE WINNING NUMBERS

Each day some disinterested person, blindfolded, picked the cheer check winners from the thousands of numbers in a glass bowl. All drawings were carefully watched.

window posters, too, and 2,500,000 bills explaining the plan. Twenty-five tons of paper were used for the coupons alone.

Because of the necessity for a water mark, and one which would show on each small coupon, the making of the paper and delivering it in Chicago was a serious problem. But every carload was followed by the traffic department. Every possible delay was avoided and deliveries were made to the printer at any hour of the day or night that cars arrived.

Not Many Cheaters Appeared

There were not many attempts to collect fraudulently. In one case, a letter coming before a serial number was altered, but the counterfeiter did not see that the coupon bore four identifying combinations, and changed only one. His letter also was in different type and easily detected. In another case a three was changed to an eight with pen and ink. One man who

drew a blank coupon, no numbers at all, but otherwise genuine, demanded the $5,000 award. He argued that for all anybody knew his was the winning number.

Several cases were disclosed in which store keepers instead of distributing coupons kept out the winning numbers and sent an employé or hired an outsider to collect the money. One of these was a $1,000 prize.

The numbers were codified in alphabetical and numerical order—an innovation which our contemporary was forced to imitate. One thing that was gratifying to Tribune people was the confidence of the public in The Tribune's handling of the awards. Every move was absolutely on the square. It is quite widely known that in similar drawings, the winners are often planted, especially for the larger sums of money. But The Tribune's drawings were absolutely by chance.

WHOSE NUMBER WILL BE NEXT?

Part of the immense throngs which gathered each day to hear the announcement of cheer check winners from The Tribune plant. Note the gentleman in the foreground who seems overcome by emotion. Do you suppose his number had just been called for a huge prize?

The last drawing was the largest. There were 924

prizes called for and $16,630 paid out. The first Sunday's awards paid out totaled $10,925 and went to 570 persons.

Every advertisement made plain The Tribune's stand of dislike for the stunt. The other newspaper had inaugurated a highly demoralizing lottery as a circulation stunt and attempted to disguise it as charity; and The Tribune felt called upon to stop the practice by doing everything better and on a larger scale, without any deceptive pretense of charity. The Tribune called it a device for circulation building and showed that in any kind of competition it could outdistance its contemporaries. It was constantly emphasized that The Tribune would be glad to stop if the affair were frowned on by the authorities.

This elimination of the false mantle of charity had one unexpected effect. Multitudes of people who would not participate as recipients of charity were keen to collect Cheer Checks and willing to win Tribune prizes when it was plainly a business proposition.

Banks put Tribune Cheer Checks in the pass books of depositors. Bakers wrapped them with hundreds of thousands of loaves of bread. The largest corporations in Chicago asked the privilege of distributing them to their employés. Department heads in the Post Office wrote for bundles to be given to their forces. A Sunday School superintendent got some to crowd his classes. Thousands of merchants stood in line in all kinds of weather to get allotments. The attempt to distribute them house to house had to be abandoned because the men doing the work would sell them or keep them in the hope of winning.

Fortunately, the government awoke to the fact that the scheme was a lottery and requested that the practice be stopped. No one was more anxious to accede than the newspaper that started the stunt.

CHICAGO TRIBUNE SURVEY. Trade facts have come to be regarded in guiding the course of busi-

ness as essential as are the compass and weather reports to the captain at sea. The modern business man sells his product in good times and bad, but he can learn from the study of current business weather when he can establish banner record marks, and when he will encounter such resistance that he must put on more steam. Business facts tell him also where the ports are which will furnish profits.

Ever since it championed the zone system of marketing as the proper answer to the post war demand for greater business efficiency, The Chicago Tribune maintained a steady output, costing hundreds of thousands of dollars, of market analyses, circulation studies, merchandising plans, and other business aids. Yet, valuable as these were to business men, they suffered from one handicap. They were built—necessarily—upon official figures, most of which were a year old when published; whereas business men often had vital need of *current* figures—figures telling what happened last month, compared to the month before, as a guide to what might happen next month.

The Tribune Offers Eleven "Barometers"

To meet this need for up-to-the-minute figures, The Tribune, in May, 1927, commenced publishing a monthly series of "business barometers," under the title "Chicago Tribune Survey." These barometers consisted of data putting forth the current trend of eleven significant business factors—enough, interpreted properly, to give an accurate idea of coming business conditions.

The list of factors used shows how these "barometers" may be applied to a great variety of business problems. On the question of production—whether goods are being turned out in greater quantity or less than in previous years—the Survey offers three tests: consumption of electric power, car loadings and checks drawn on banks. The need for three factors was clearly apparent in the spring of 1927. Car loadings long has been a favorite test of business activity;

and they indicated a great increase of production in this period. But the rise in car loadings was due in reality to preparation for the coming bituminous coal strike, not to greater business activity; and checking this test by the others prevented drawing false conclusions.

After production, comes buying power—the ability of the public to absorb the current output of goods. Here the Survey uses three factors—number of persons industrially employed, as a measure of how many purchasers there are; industrial wage payments, as a measure of how much consumers can spend; and savings deposits.

Answering the Question "Are They Buying?"

With these two factors made clear, the remaining test is how they are working out—whether people are buying in proportion to their means, whether new enterprises are being launched, or the reverse. The test might be called a measure of "buyer psychology" and is furnished by three factors; department store sales; automobile sales; and total volume of building contracts.

Each monthly issue of the Survey presents its facts in chart form and in the form of indexes, based on the average of the years 1922 to 1925 as 100; with the figures given for each month back to January, 1922. This permits comparison of current trends with similar "swings" in previous years. The data are given for each of three regions; Chicago, Zone 7 or the Chicago Territory, comprising Illinois, Indiana, Iowa, Michigan and Wisconsin, and the United States as a whole. This enables manufacturers and merchants to estimate the relative value of the Chicago market and the Chicago territory, in comparison with the average level for the nation.

The Survey also discusses major developments in the news, as they promise to affect business.

CHINA NEWS. Perhaps the Orient has furnished more adventure to foreign correspondents than any

CHEERFUL EVEN THOUGH PRISONERS!

Even being held prisoner for six weeks by Chinese bandits is just part of the game for the men who gather Tribune news in the Far East. At least, that is the impression conveyed by this picture of The Tribune correspondent and some of his companions in captivity. The Tribune man is the bearded gentleman at the right. His activity was instrumental in getting the entire party released.

other part of the world. Banditry, earthquakes, war and famine are some of the sources of news that have kept the correspondents busy. Tribune men have been so close to the news that more than once their lives have been in serious danger.

One of the most sensational stories ever written by a newspaper man came from one of The Chicago Tribune's correspondents in China when he was captured by Chinese bandits in 1923. The bandits derailed the Shanghai-Peking express train at Lucheng in Shantung province and took all the passengers prisoners, including several Americans. The Tribune correspondent happened to be among them.

The prisoners were taken to Paotzuku, a mountain stronghold, where they were held for six weeks. Several times during this period The Tribune correspondent was released on his word of honor that

he would return, to deliver the bandits' terms for the release of the prisoners to the Chinese authorities, and it was largely through his efforts that the prisoners were finally released.

The Tribune maintains two central news bureaus in China, one at the capital, Peking, and another at the important seaport, Shanghai. From these points the correspondents range all over China, covering the various revolutions, floods, scientific expeditions, and other stories of interest to Americans.

An interesting feature of the work is the variety of channels used for sending dispatches to The Tribune. There is, of course, direct cable connection through San Francisco; but for various reasons, much of the news is cabled to London and is transmitted from there to Chicago (*see* Foreign News).

CHURCH NEWS. *See* Religious News.

ONE OF THE FINEST MARKETS KNOWN—TRIBUNE READERS!

How The Tribune Has Built a Great Medium for Reaching Over Three-Quarters of a Million Daily and Over 1,200,000 Sundays

CIRCULATION. For the purposes of this book, the subject of circulation has almost as many facets as a diamond. Those interested in the advertising aspect of circulation want to know how many Tribunes are sold, where they are sold and to what sort of people. Then there is the fascinating story of the department which gets Tribunes to millions of readers every day —how it is organized and how it functions. There is the story of circulation from the business side—how it is obtained and held.

To organize this material in handy reference form, this article will discuss The Tribune's circulation from the advertising standpoint. The other aspects will be discussed in the article dealing with the circulation department (*see* Circulation Department).

EVERY HOME HOLDS A FORTUNE!

Above is a glimpse of "Streeterville," facing the lake along Oak Street, and adjoining the famed "Gold Coast," long the home of Chicago's multimillionaires. Below is a glimpse of Sheridan Road in north Edgewater, where detached houses hold sway. Nearly every home in each district receives The Tribune, showing the completeness with which The Tribune reaches the best buyers of the community.

CIRCULATION

Tribune circulation is divided roughly into "City and Suburban" and "Country." The latter word does not mean rural, but applies to all circulation more than forty miles from Chicago. Thus Tribune circulation in Milwaukee and Peoria is "Country" circulation. "Country" circulation constitutes about one-third of The Sunday Tribune's total.

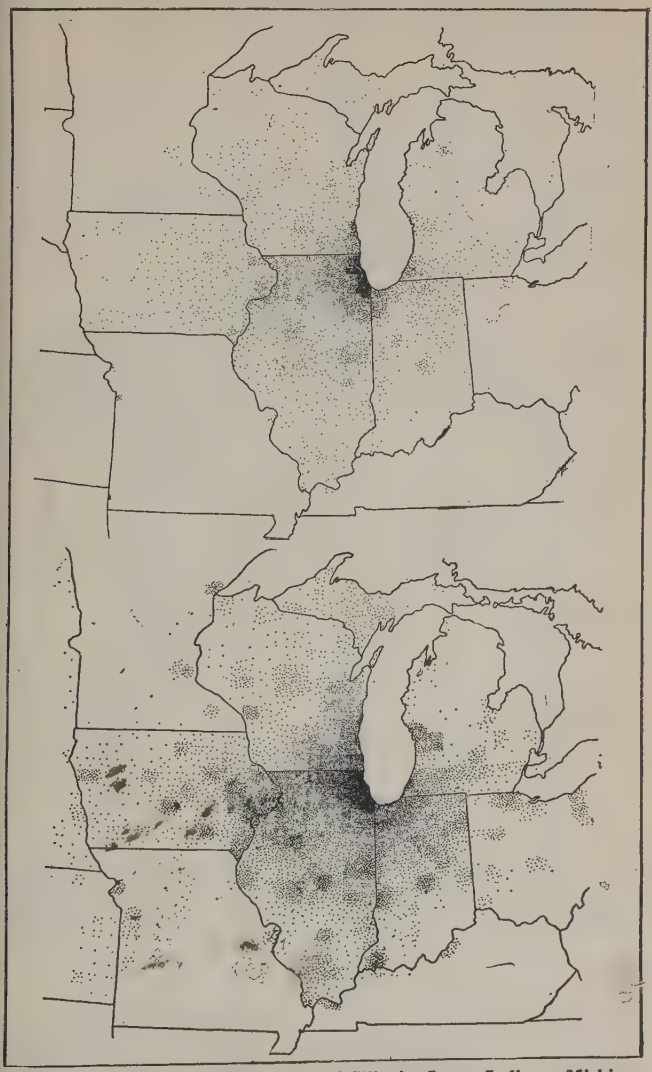
"City and Suburban" circulation is, in turn, divided into that delivered to homes by "official carriers" and that sold on newsstands, in stores, hotels, etc., the former known as "home delivered" circulation and the latter as "street sales."

But the really distinctive feature of Tribune circulation is its flexibility for local advertisers. Early in 1927 The Tribune adopted the revolutionary policy of providing differently made up Sunday Tribunes for the three natural divisions of the city. One section of the Sunday paper is made up and printed differently for each division, and neighborhood advertisers can buy space in the section circulating in their portion of Chicago. This gives them the coverage they want, and at the same time, since the rate is lower than the rate for the entire city and suburban circulation, they can use Tribune space much more freely than many felt they could under the older system. Similarly the city and suburban circulation only is made available in rotogravure to Chicago advertisers.

What Is Real Circulation Value?

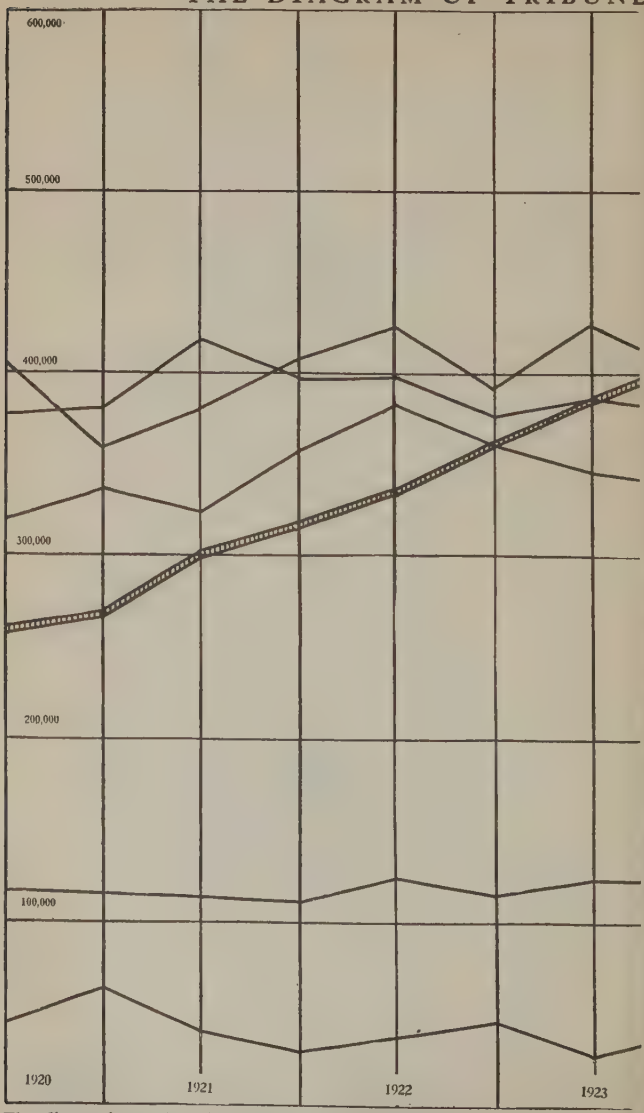
But these bare statements do not give even a faint picture of what The Tribune's circulation is. Circulation, when you come to final values, is an appeal to human minds; and mere numbers, while highly important, are really secondary. A circulation of a million, if confined to Canadian lumberjacks, is worth little or nothing to advertisers of palm beach suits. The editorial appeal made by the paper, the type and quality of the minds it reaches, the influence and prestige which it exercises, are the basic measures of a circulation's worth.

ONE DOT EQUALS 50 SUBSCRIBERS



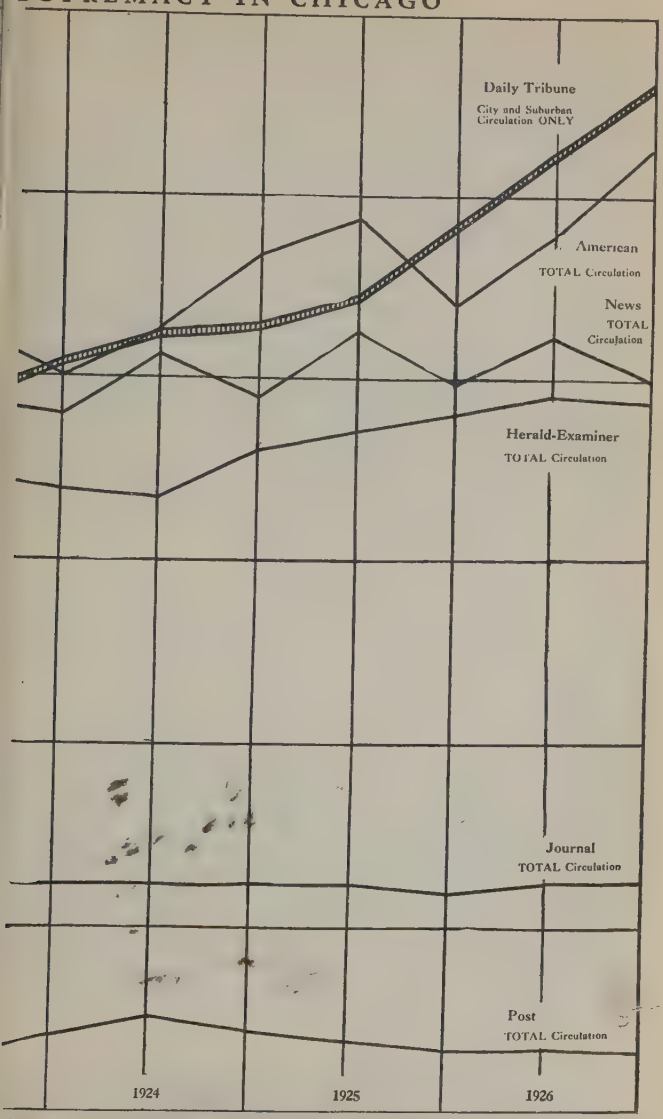
Tribune circulation in the five states of Illinois, Iowa, Indiana, Michigan and Wisconsin is shown graphically by these two maps, on which every dot represents 50 subscribers. The top map shows the daily circulation and the bottom map the Sunday Tribune circulation.

THE DIAGRAM OF TRIBUNE



The lines show the circulation of Chicago dailies since 1920. Note that The Tribune's city and suburban circulation only is compared

SUPREMACY IN CHICAGO



vith total circulation of the others. This diagram, with The Tribune ine printed in red, caused a sensation when it appeared January 31, 1926.

Considered in this light, the picture of Tribune circulation has two parts—one The Tribune territory, and the other The Tribune's position in the territory. As to territory, the five states of Illinois, Indiana, Michigan, Wisconsin, and Iowa, make one of the richest and finest trading zones on the face of the earth (*see* Zone Seven). It is an area so concentrated that any hamlet in it can be reached by an overnight train journey from Chicago. Yet within this area is a population equal to that of England, France, or Italy; a population possessing roughly one fifth of the wealth of the United States.

If a manufacturer is selling soap, here is a concentrated market consuming nearly a thousand million cakes a year. If he is selling a new automobile accessory, he has three and three quarter million cars ready to take his product. If he is selling a new tooth paste, he has a market which consumes nearly a quarter of a billion tubes a year.

A Remarkable Coverage in Five States

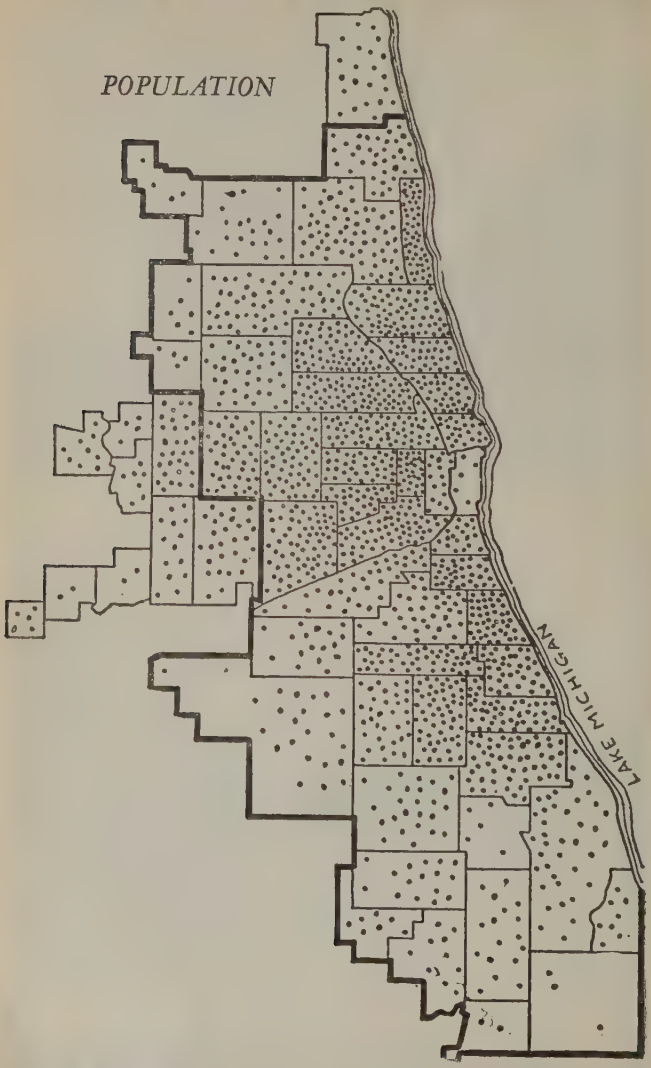
Now, covering this territory—or better, permeating it, working into its homes and into the minds of its people, is—The Chicago Tribune. Starting in the days when Zone Seven was a frontier region, it came into leadership when the fire and agony of the Civil War brought home to the people that The Tribune, with its early championing of Lincoln as the man we needed for President, was indeed the "tribune," in the classic sense, of the nation's cause. And it has held and increased that leadership year by year since then. The Tribune is as fundamental a part of the Great Lakes Region as the Great Lakes themselves. In 1151 towns and cities scattered from Omaha to Detroit, from Ashland to Cairo, the daily or Sunday Tribune is read in *two of every three homes in these communities.*

So there you have a trade combination almost without parallel—an immensely rich trading area which can be reached *overnight* in its best markets, by a

TWO RICH SOUTH SIDE MARKETS

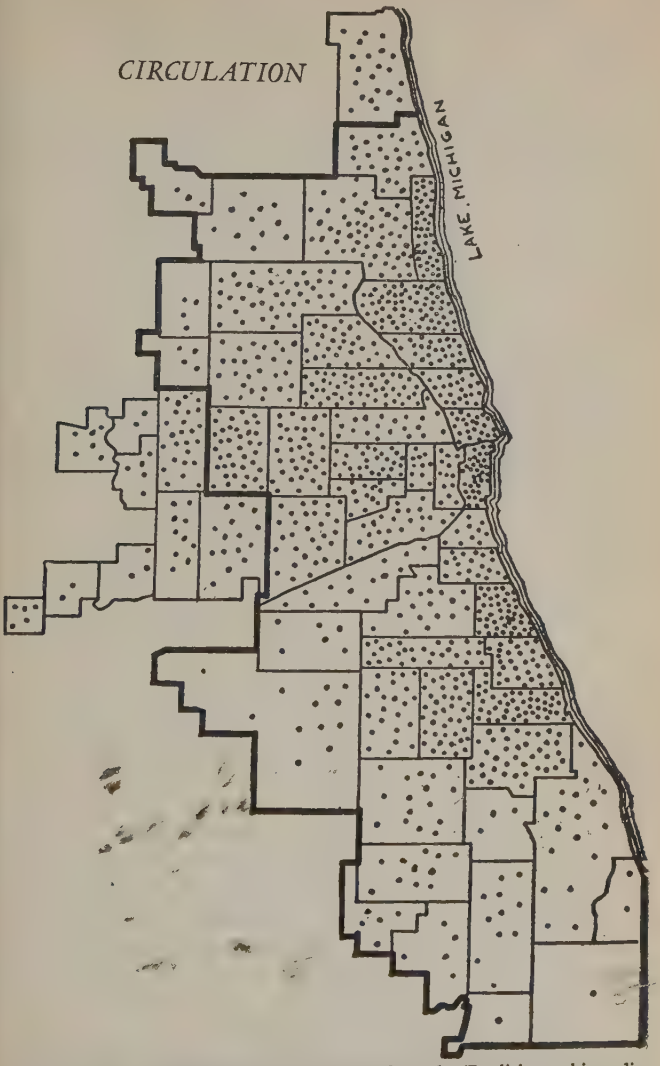
Above is the corner where the famed Midway of World's Fair days, now a magnificent boulevard, enters Jackson Park. Below is a region near 80th Street, which was bare of homes a few years ago, and now gives eloquent testimony to the speed of Chicago's growth. Those who know Chicago need not be told that The Tribune dominates in both districts. These two trading centers, typical of the rapidly growing "average family" districts of Chicago, are splendid samples of the buying power which The Tribune places at the disposal of all who use its advertising columns.

THIS SHOWS HOW THE TRIBUNE



The two maps printed above tell a remarkable story of coverage in a great market. At the left is a map with a dot for every five hundred inhabitants, distributed as nearly as possible in the localities where the people live. To the right is a map with a dot for every five hundred

BLANKETS THE CHICAGO MARKET



Tribunes sold. Notice how in the preponderantly English-speaking districts—notably along the lake and the city limits—The Tribune covers practically the entire population. An advertising message in The Tribune reaches the Chicago market more thoroughly than it could in any other medium.

single medium! If our soap manufacturer decides on a given day to change his price, at breakfast time the next day, the news can be laid before a dominating portion of the homes in a territory using nearly a billion cakes a year. If the auto accessories manufacturer has a new idea and wants to dominate the market before imitators can come in, three or four weeks' campaigning in The Tribune will have Zone Seven conquered before poachers can have their imitations even in production, let alone on the market. If the tooth paste maker is building an addition to his factory, he can bide his time, arrange his selling and distributing, and when the factory is ready, put on ample selling pressure with a campaign of Tribune advertising.

And behind all these advantages is the subdivision of The Tribune's Sunday circulation to suit the needs of different classes of advertisers. Particularly striking is the new subdivision of city Sunday circulation to meet the needs of neighborhood advertisers. This revolutionary change is a striking instance of the way Tribune circulation is available without waste to every class of advertiser.

What It Means to Business

The full details of these matters are given in a separate publication, which is available free of charge to anyone requesting it on business stationery (*see* Book of Facts).

All in all, then, we have in The Tribune and its daily and Sunday circulation in Zone Seven, one of the most powerful, flexible, and profitable selling forces the world has known—a force carefully built and maintained to reach the best elements in the great commercial empire centering at Chicago. It is a giant engine, yet as flexible as a reed. It can be made to smash home a powerful sales message when pressure is desired, can be used to maintain a persistent undertone of "reminder" copy to hold sales level, and turned loose again full strength when another in-

crease in volume is desired. Wise indeed is the sales executive who gears his campaign into this engine as the source of his consumer demand, and lets the power of The Tribune in Zone Seven pump in the orders on which his business feeds.

HOW MILLIONS OF READERS RECEIVE THEIR TRIBUNES

The Story of a Great Organization and Its Task of Delivering Seven Million Pounds of Newspapers Every Week.

CIRCULATION DEPARTMENT. Imagine a cold, blowy night, with rain streaking its diagonal pattern across the yellow of the street lights. Against a long covered platform at the base of a towering building stands a fleet of trucks, engines running, drivers ready. Inside the building at this level there is light, bustle, activity; movements and hum of machinery are visible and audible through various windows and opened doors.

Suddenly the activity inside seems to overflow, to erupt out into the rainswept, shadowy street. Down long metal chutes from the wall to the trucks come bundles of different shapes and sizes, and away the trucks go, speeding in all directions like quail before the hunters. Others back into the spaces left, only to sally forth in turn; until after some ten and fifteen minutes of watching, the spectator catches a sense of something gigantic, feels that some great cosmic force is at work, radiating its influence in ever widening ripples over the city, state and nation. And he is right; the scene *is* something gigantic—for he has been watching the night's output of Chicago Tribunes, and the hurrying trucks are speeding The Tribune's message to peoples scattered not only in the city, state and nation, but all around the earth.

To appreciate the significance of it, consider the

following situation: within a few hours every night, between the time most people are going to bed and the time they get up, approximately *three quarters of a million* daily Tribunes must be placed in the hands of as many readers, in and about the metropolitan area of Chicago. And on Saturday nights over a *million* people must be reached with copies of The Sunday Tribune, each of which weighs approximately 2½ pounds.

Think of what that means. Visualize these three quarters of a million readers of the Daily Tribune—how many they would be if gathered together in one place. Imagine them scattered over hundreds of square miles; then picture yourself trying to reach each one of them personally between 1 o'clock at night and breakfast time the next morning. Remember too, that as a matter of weight, every night you must move nearly three *quarters of a million pounds of product* in units as small as ¾ of a pound.

Two and One-Half Millions Pounds of Tribunes!

That would be your job every night except Saturday. Then you must see that over two and a half million pounds of product has reached its destination. Once you picture yourself grappling with such a task, you will have a good notion of the problems which confront the circulation department of The Chicago Tribune.

The department's work commences every night when printed Tribunes come serpentining up the mechanical conveyors from the press room in the basement, and drop on to a sort of endless belt in the mailing room. Although this is a mailing room, it is more than that. It handles all outgoing Tribunes, whether they reach readers through the mail, by carrier, or through the newsdealer.

The head of the mailing room has a job like that of a train dispatcher. He must keep a close check on deadlines, watch the volume in which papers are received from presses, and often he must split sec-

onds in dispatching trucks and wagons to make outgoing trains; and he has 200 people who help him get the papers on their way.

As explained in greater detail elsewhere (*see* Mailing Room) the work falls roughly into four classes. Newsdealers in towns surrounding Chicago receive their Tribunes in bundles of from 50 to 300 papers, shipped by mail, baggage, or express. In Chicago there is truck delivery to the newsdealers and Official Tribune Carriers of Chicago. There are the papers mailed to those subscribers, who happen to be the only Tribune readers in their towns. In the five states surrounding Chicago, almost every town has from several to scores of Tribune subscribers; so all the papers for such towns are addressed and sorted on special machines into "club packages", and the mailing for each town is handled as a unit.

Catching the Paper Trains

The out-of-town mailing is handled first, in order to get the papers on the outgoing trains. Practically every railroad out of Chicago runs one or more "paper trains," devoted primarily to carrying mail, express and newspapers, and leaving between midnight and 3 A. M.; and The Tribune must catch each one with papers for the towns it reaches. Express and bulk mail shipments are taken direct to the railroad stations, and representatives of the postoffice weigh all mail bundles for payment under the government's special arrangement for handling newspapers.

When the mail shipments have been cleared, the mailing room tackles the city delivery, for which The Tribune maintains 116 delivery vehicles, motor trucks and wagons. It has often been the practice for newspapers to contract with hauling companies for distributing service. The Tribune not only owns its own equipment, but manufactures wagons, harnesses, builds truck bodies, and has an amazingly complete shop for repair service.

An exceedingly important factor in securing and

holding city circulation among the many thousands of newsdealers is the wagon or truck driver. In addition to being a delivery man, The Tribune driver is a collector and a salesman. All newsdealers order and pay for their papers in advance. Upon two certain days of the week it is the driver's duty to take orders from the newsdealers along his route for the following week's supply, and to collect in advance for this supply. The number bought serves as a standing order for the ensuing week. Of course a few extra copies are carried to arrange for any extra demand that the newsdealer may have. These are sold on the C. O. D. basis. It is necessary for the dealer to be especially careful in specifying his orders, because he cannot return unsold copies and get credit for them.

What a Well-Trained Driver Must Know!

If Tribune drivers were merely delivery men calling on the retail newsdealers, they would need only the same grade of intelligence that is required of a delivery man in any kind of merchandising business. As collectors, they would need a trifle more tact and diplomacy. But it is their responsibilities as salesmen that make the real demands for efficiency upon Tribune drivers. Young Johnny Jones operating a news stand at a certain corner, places an order for the ensuing week for one hundred copies of The Daily Tribune for each day. The driver who delivers to the district in which Jones's stand is located knows that Jones can sell one hundred and twenty-five copies each day if he will stay at his stand a little later in the morning or come to it a little earlier. He knows that Jones is afraid of being "stuck" with papers which he cannot return. It is up to the driver to sell one hundred and twenty-five copies instead of one hundred copies a day to Jones, without intimidation or any other influence except what can be exerted by true salesmanship.

In addition to the drivers, The Tribune employs a

HUNDREDS OF POUNDS TO A STAND!

Just the sheer weight of Tribunes sold is amazing — as you can judge from the bulk of papers being unloaded to supply this one newsstand with an early Sunday edition. Thanks to daylight saving time, sunset came late enough Saturday evening to permit taking the picture.

corps of inspectors, or division men. It is the duty of these men to watch the sale of newspapers in their respective divisions, and to determine whether or not the drivers are successful in selling as many copies of The Tribune as the public demands. These men must watch and verify the work of the drivers, adjust complaints and petty grievances and make sure that The Tribune is properly represented on the streets.

The garage in which The Tribune trucks are kept is half a block from the lake, on Erie street. Tribune trucks stand idle during most of the day, but when they work they are crowded to their utmost possibilities of performance. Everything possible is done to avoid delays because of break-downs. In the garage, ready for immediate installation, is an entire new engine, thoroughly tested. There are rear axles, rad-

iators, transmissions—in fact, every part that could possibly be needed for any truck is in the stock room, properly tagged and numbered, and ready to be set in place on an instant's notice.

The repair shop in the garage is prepared to undertake any kind of repair work, and finish it at high speed. Cylinders are ground and pistons are made. There is a charging board for recharging batteries, and a twenty-ton press for such work as pressing gears off rear axles. Tires are not only repaired but are rebuilt.

When a Tribune truck has an accident the service car is rushed to the spot and if repairs cannot be made immediately, the service car delivers the papers and then returns to the stalled machine to fix it or to tow it to the garage.

Handling the Saturday "Peak"

Sunday morning is the critical time for the Tribune trucks, since the larger size of the Sunday paper makes it necessary for them to carry far more than normal loads. To meet this peak a large number of trucks are regularly hired from firms which suspend their own operations over the week end.

Careful cost figures are kept to ascertain the cost of maintaining each truck and the cost of the fleet as a whole.

The trucks make delivery both to the various newsdealers of the city, and to the Official Tribune Carriers who distribute papers to the homes of subscribers. These Official Carriers form a remarkable organization, built up by The Tribune through years of effort and at an expense of several million dollars, to insure accuracy and punctuality in delivery to homes, and to make The Tribune available to everybody who desires it, no matter where in the city or suburbs he may live. They are carefully selected by The Tribune and are given districts varying in size and number of subscribers according to their resources. They hire their own delivery boys, whom

HOUSING THE TRIBUNE'S TRUCKS

Top: General view of The Tribune's new modern garage where the great trucks rest before they go out to the circulation firing line each night. Below: Making repairs on broken engine parts in Tribune work shop. In case of serious engine trouble, a new engine is placed in the truck, and the broken one is repaired at leisure.

they hold responsible for delivery, and The Tribune in turn holds the Official Carriers responsible for keeping their organizations 100% efficient at all times. The Official Carriers also collect for the papers delivered, and get their renumeration from the margin between the amount collected by them from subscribers and the amount they pay for the papers furnished them.

Building Business For the Carrier

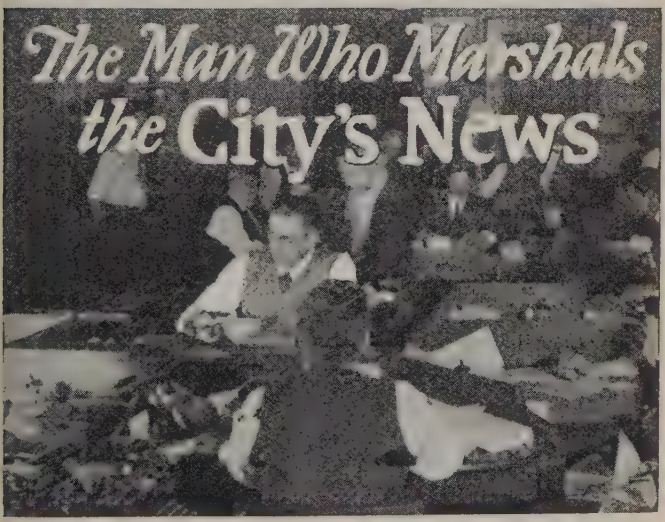
The Tribune also gives constant help to the Official Carriers in building up their business—not only by its general activities designed to win more Tribune readers, but in maintaining efficiency within the Carriers' organizations. For one thing, if a subscriber lives on a large estate or in a thinly settled district, The Tribune will subsidize the Official Tribune Carrier of the district to make the delivery, in some cases paying him as much as $3.50 a week to deliver a paper for which the subscriber pays sixty cents. Again The Tribune spends thousands of dollars every year giving cash bonuses and premiums to every delivery boy whom the Official Carrier certifies as having met The Tribune standard of punctuality and accuracy.

Another aid given members of the Carrier organization is loans, provided in certain cases from a quarter-million dollar fund set aside for the purpose. These loans are made when a Carrier territory is open, and the man who wants it, or whom The Tribune thinks would make the best man for the place, does not have sufficient capital to undertake the task. In such cases The Tribune loans him enough to start his business, charging moderate interest and taking repayment as he can spare the money from the business.

Checking Up on Deliveries

Still another feature is the large staff of inspectors and investigators who devote their entire time to checking up on deliveries, seeing that new subscribers get their papers commencing the morning after they

give their order, eliminating whatever trouble causes an occasional non-delivery, and the like. Complaints of non-delivery of The Tribune cost The Tribune five to fifty dollars to investigate (*see* Non-delivery Complaints). Such costs eat up more than The Tribune will receive from the complainant in several years; but that is not allowed to prevent a thorough investigation. The essence of The Tribune's success is reliability—reliability in news, advertising, and delivery—so expense is not considered when a question of reliability is at stake. Altogether The Tribune Official Carrier system is by far the most thoroughly worked out and efficient method in the United States for delivering newspapers to home circulation.



CITY EDITOR. There is perhaps no functionary on the editorial side of a newspaper of whose work the reader sees more and knows less, than the city editor. Located at the strategic center of the newspaper office (*see* News Room) focus of all the channels of the news, the city editor gives organization, point and direction to the activities of that office. It is his

function to reach out over the city and its myriad activities every day, receive the innumerable news items of the day, weld them into a coherent picture of the day's activities, and thus tell the world what is what for the day about the town.

The fate of every reporter, except, of course, the special writers, rests largely with the city editor. It is he who employs and he who sends the faltering aspirant to journalistic honors out into the cold world once more, jobless. His authority is that of a general, and to his orders must be given obedience equal to that yielded by the soldier.

The city editor must know, and *feel in himself*, the interest which Mrs. Van de Puyster feels in the opera, and Jerry O'Halloran, longshoreman, feels in a rough and tumble on the docks. He must get a scientist's thrill out of some new discovery bearing on the Einstein theory, and feel a flapper's interest in a new Black Bottom step. He must know the town from top to bottom, and know about the activities of every prominent person in the town.

All in all, the city editor's job on a paper as large as The Tribune is a trying one; one that permits the holder of it little leisure, less freedom from worry, and no relief from the necessity of being constantly alert and constantly able to supply energy and enthusiasm to his staff.

How He Works

The city editor is responsible for all city and suburban news. He has as a rule, several assistants with executive power capable of carrying on alone during the city editor's absence, who co-operate with him when he is on deck.

Although the city editor of The Tribune gets on the job between 4 and 5 each evening, his department has been functioning all day, for the assistant city editor has been "on the desk," as the saying is, since early in the morning. He has made up the daily assignment book from which the reporters learn what

they are expected to do each day. This is a loose leaf record with pages reserved for each reporter. A day's events may require two hundred entries. Some of these entries pertain to regular beats—that is, established sources of news which a certain reporter watches day by day, such as the city hall, the county building, or the federal building. The other entries are day by day assignments.

These day by day assignments are typewritten each morning by an assistant to the assistant city editor. This man gets his "leads" chiefly from telephone calls, from watching the rival papers, from his own knowledge of the course of events in the city, from the City Press (*see* City News Bureau), and from the Future File.

The Future File is actually a day by day, month by month file of coming events. The assistant city editor goes over his paper each morning with a fine comb, clips every story to which there is a possible follow-up and marks and files it in his Future Book under the date when the future event may be expected to "break."

When the reporters come down to work about 1 p. m., they report to the assistant city editor, who carefully instructs each one in his immediate assignments. If a reporter sees his name opposite some such legend as 'General Pershing is arriving from New York, Union Station, 2:30' he knows at once what is expected of him. He hot foots it over to the station, fires his questions at the general, and gets his story, which, under directions from the city editor, he writes for an indicated amount—perhaps half a column, more or less, as its news value indicates.

The city editor of The Tribune is on duty from about 4 p. m. until 3 a. m. or later. The assistant who has assigned the reporters, rarely sees their work until it is in the paper the following morning. He goes home about 6 p. m., before the reporters have handed in their stories. It is the city editor who must

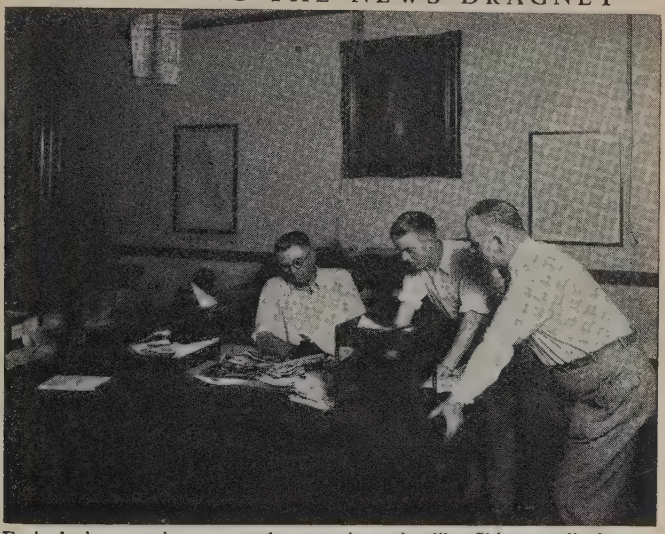
pass on the reporters' stories. He gives them a preliminary reading to judge of their general fitness and size and to determine the head they should carry, then passes them on to a copyreader (*see* Copyreaders and Copyreading) who writes the head and reads the story carefully for errors and style.

In the case of important stories, the city editor often gets a preliminary statement from the reporter, and then prescribes the way to "play" the story, to bring out its worthwhile features. Here is where Tribune practice operates powerfully to produce better than average quality in its news.

Besides the general reporters, the society, religious, financial and real estate editors work nominally for the city editor. Unlike the general men, however, these persons know in advance their principal assignment for each day, although quite frequently they get special assignments through the city editor or one of his assistants. They usually finish their work about 6 p. m., turn it in to the city editor and go home. The general reporter, having turned in his afternoon assignments, looks to the night book—an evening edition of the assignment book—for further orders. In case he finds nothing he busies himself around the news room until the hour when he is officially excused from duty, unless some unforeseen news happening sends him out on the trail once more.

The city editor, in the meantime, joins the managing editor and the night editor in a series of nightly conferences during which the news at hand is analyzed and weighed and passed upon and given its proper "play-up" in the morning's paper. On The Tribune the first of these conferences begins about 7 p. m. for the early mail or country edition. Each succeeding edition down to the final at 3 a. m. calls for re-weighing and re-judging the news. The last conference at an end, and the final edition safely ready for the presses—about 3 a. m.—the city editor may take his hat and go home, having met about as trying a day of re-

LAUNCHING THE NEWS DRAGNET



Each day's campaign to get the news in a city like Chicago calls for as careful planning as many a battle — and plans must change whenever big stories break. Here the city editor is redisposing his forces to cover a hot news development in the city's affairs.

sponsibilities as falls to the lot of any executive in the gamut of American business life.

CITY NEWS BUREAU. In a city as large as Chicago there are innumerable sources of news. Each police station, each fire station, each hospital, morgue and general gathering place in the various districts of the city may, and usually does furnish its daily quota of news matter. As often as not the news is trivial, some of it even valueless; yet frequently enough, there may be a real story hidden in the mass of detail which accumulates daily at these places.

Time was when The Tribune as well as other Chicago newspapers "covered" these stations with its own reporters. As the city grew in size and the routine sources of news increased in numbers, it became increasingly expensive and troublesome for individual papers to watch them as they should be watched. Yet if a newspaper relaxed its vigilance

even for a day, there was the constant danger of something big breaking on that day, and the paper being scooped as a result.

As a solution to this problem came the City News Bureau, commonly referred to by Chicago newspaper men as "the City Press." It is a co-operative news gathering association, with offices in the Ashland Block, and maintained jointly by all Chicago newspapers. The City News Bureau is governed by a board of directors, one of whom is chosen from each of the supporting newspapers. A manager is appointed by this board and under him are editors, re-write men, copyreaders and reporters, just as one finds them on a newspaper.

The City News Bureau covers all routine news sources in Chicago, thus saving the individual newspapers the trouble and expense of covering them. It stands in relation to Chicago newspapers much as the Associated Press and other news organizations stand to the newspapers of the country.

By means of the City News Bureau each Chicago newspaper covers the city thoroughly and systematically, overlooking no possible source of news. The Bureau has its reporters at the police stations, city hall, county building, federal building and board of education, as well as all hotels, morgues, and hospitals. The Tribune maintains a reporter of its own on the more important of these "beats," as they are called, including the city, county and federal buildings, but the work of these men supplements rather than negates the work of the Bureau men.

How the Bureau Works

Everything that is news or may have news possibilities is reported by the City News Bureau man to his head office, and thence sent simultaneously to the local room of every Chicago newspaper. The Bureau reporter telephones his stories to his office at frequent intervals. In the office of the Bureau the reporter's story is taken by a re-write man. The re-write man

pounds the story out on a typewriter stencil. This stencil then is mimeographed and copies, or "flashes," are dispatched at once by pneumatic tubes to every Chicago newspaper. Where the importance of a story calls for it, or a new angle develops suddenly on a running story, a bulletin or lead is written on an ordinary typewriter in the Bureau office and read over private telephone wires to the various papers.

In The Tribune local room each News Bureau bulletin is given at once to the city editor or his assistant on the desk. He may discard it as useless, or if it is but part of a story of which more is to come later, he may wait until the last flash on the story is in, and then turn it all over to a re-write man to whip into shape. Again of course, he may rush every reporter he can reach to cover the big story which the bulletin implies. The City News Bureau each day furnishes The Tribune with a tremendous amount of raw news material.

A Training School for Reporters

Of late, however, the Bureau has come to serve Chicago papers as more than a news-gathering agency. It has become something of a training school for Chicago reporters. The young man who can stand the gruelling pace at the City News Bureau with its long and hard hours, has stuff in him which the newspapers can use. His opportunities on the Bureau are necessarily limited, but the experience he gets there and the knowledge he acquires of the city and of reporting, put him in line for a job on the staff of one of the supporting newspapers.

The consequence is that the young man anxious to make a career for himself in newspaper work, who wants to start in Chicago, is more than likely to make his start with the Bureau.

CLUB EDITOR. Let us hasten to say at once that the duties of a club editor—certainly the duties of The Tribune's Club Editor—do not recognize poker, or pinochle, or baseball clubs.

She confines herself entirely to "covering" the activities of the various women's clubs of which Chicago has a goodly number. At one time The Tribune carried a daily column devoted to this purpose. During the war the Club column was discontinued in favor of a department called "Women and Wartime Activities."

Following the war The Tribune established a weekly club page which has appeared each Sunday since, and discontinued the regular daily club column.

The Sunday page contains a feature story of club activities, numerous photographs of prominent club women of the city and suburbs, and several columns given over to detailed accounts of club programs for the ensuing week.

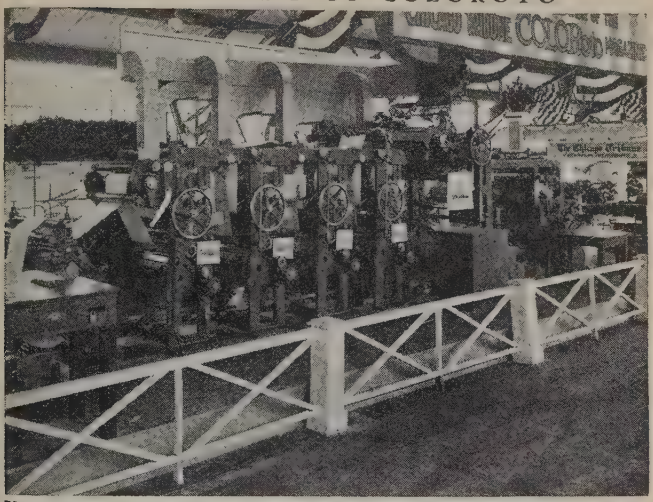
Some "Don'ts" for the Club Editor

Policies vary on different papers, of course. On The Tribune the Club Editor is restricted from mentioning the name of a certain club in her leading story more than twice in the course of a year. This ruling is made necessary to guard against partiality. The Club Editor must be careful not to mention the name or names of paid entertainers hired by the club for the amusement of its members, a form of free publicity which, if permitted to get by, would lead to serious misunderstandings.

And the Club Editor must be sure too, that she gets her club news only from the press chairman of each club. Instances have been known where ambitious women, eager to get their names into the paper, have sent in unauthorized material, causing the Club Editor no end of embarrassment.

CLUB PACKAGE. This is a term employed in the mailing room of The Tribune to designate the type of bundle in which papers are mailed to a town where several Tribune subscribers live. The packages are made up from the output of a special type of machine, which stencils the name and address of each subscriber on his paper, and makes a red mark on

THE DADDY OF COLOROTO



Here is the first successful model of a press for combining color with rotogravure, as exhibited at Chicago's Pageant of Progress. It was invented and patented by Tribune men.

the last paper going to the town in question. Whenever a red-marked paper comes along, the operator rolls it and all the papers ahead of it into one bundle, the outside paper serving to designate the postoffice for all the papers. This saves time and money, by obviating the need for handling each separate paper complete.

COATED PAPER. *See* Enameled Paper.

COLLEGE ADVERTISING. *See* School and College Advertising.

JOINING ROTOGRAVURE AND COLOR IN A NEW PROCESS

How The Tribune Has Spent Fortunes in Money and Years of Time in Developing a Marvelous Contribution to the Graphic Arts

COLOROTO. The development of color in newspaper printing has been one marked by a ceaseless struggle against great difficulties. A newspaper, because of

its circulation, must be printed on newsprint; and it must be printed swiftly. Coarse screen half-tone color plates, or Ben Day manipulation of color blocks, have long been resorted to in an effort to make colorful the illustrations in the Sunday magazine section. The effects obtained, however, necessarily are limited to the simplest sorts.

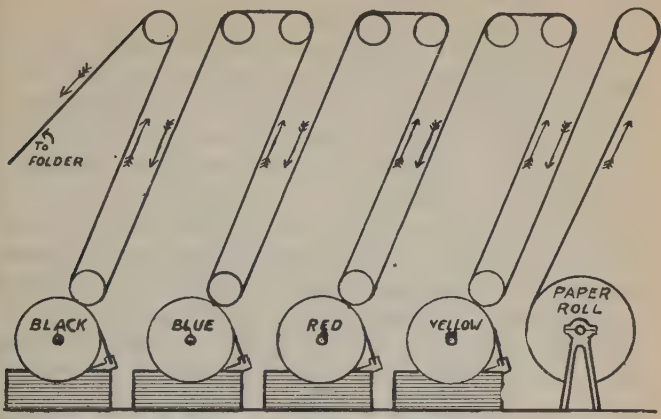
The union of color and rotogravure as developed by The Tribune is, therefore, a most happy one. Color vivifies; quickens; it is life to the eye; its advantages have always been obvious and desirable. Rotogravure gives wonderfully soft but accurate reproduction through an inexhaustible range of media. The union of color and rotogravure in one unprecedented process has at last solved the problem of getting good color with high speed presses and newsprint paper. Coloroto has made color, in the true genuine sense, accessible to newspaper readers.

The process of four-color rotogravure is similar in principle to one-color rotogravure (*see* Rotogravure) save that the color effect is secured by printing each of several colors in turn with transparent ink. The different inks give a combined effect which reproduces the exact shades desired. In this, Coloroto adopts the same principle as that used in letterpress color printing, which should be understood before investigating the Coloroto process (*see* Color Printing).

The Absorbing Screen

There are two classes of reproduction in Color-Rotogravure. In one, used for "full color" reproduction, the "copy" or painting to be reproduced is set before the camera, and color separation screens are introduced between the camera and the copy. This stage of the process is similar to the manipulation used in the four-color half-tone process. An orange screen absorbs all but the blue light from the copy, thus allowing the blue parts to react on the negative. A purple screen absorbs all but the yellow; a green

HOW ROTO PRINTS COLOR



Here we see how the web of paper, starting at the right, receives an imprint of yellow, passes up through a hot drying unit, gets its red, and so on, finally going to the folder with a full color job printed complete in one operation. The vats below the color cylinders contain ink, and the narrow objects to the right of each cylinder are the "doctor blades."

screen allows only the red to pass. A negative is then made without the separation screens, to run in black and act as a "key." The whole process is known as "color separation by complementary absorption," since the colors used as filters are the "complements" of the colors let through.

The foregoing method is the one used where oil or pastel is the medium. In the case of line drawings where the color is washed in flat, one negative is made for the black key, and the yellow, blue, and red negatives are made from this. This method presents no involved combinations either of color or of tone, so it is not necessary to separate the primaries by complementary absorption. It can be readily seen that when these four colors are superimposed, one above the other, we shall have a reproduction of the original, since in printing work all pigmental "color," in whatever tone or combination, is derived from the primaries—yellow, blue and red. (This remark does not refer to the optical and psychological aspects of color perception. These cannot be

explained on this basis. The references here are to the color practices in printing).

In either case we now have a set of four negatives, one for the yellow, one for the red, one for the blue, and one for the black. Each of these is to be etched on a separate copper cylinder. The method is described fully in the article on rotogravure, but may be summarized here.

Positives are made from the negatives, and both are retouched as in one-color rotogravure. Each positive is printed on gelatin transfer tissue in conjunction with a screen, and the gelatin tissue is transferred to the cylinder. This is an extremely delicate operation. Unless each color registers with those above or beneath it, the effect of the picture when printed is destroyed. To meet this situation, The Tribune devised and patented a printing frame which insures the transfer of each color to its cylinder to within 1-1000 inch of the other colors on their cylinders.

When the four cylinders are etched, they are placed on the press, and printing starts. The paper passes in a long sheet from the feed roll, and the color job is printed in one continuous passage through the press. If the whole section is to be printed in four-color rotogravure, the paper passes first to the cylinder where it receives the yellow ink. Rotogravure ink, being more volatile than inks used in relief printing, dries very rapidly, so by the time the paper has passed from the impression roller up through a heated compartment, it is dry enough to receive another impression. So it goes to the red cylinder, up through the heaters, comes down and goes to the blue cylinder, and finally to the key plate, which is ordinarily black. The paper then is delivered to an automatic device, where it is cut and folded. It then is ready to be stuffed or inserted into The Sunday Tribune.

The press is flexible in that almost any combina-

tion of four-color pages and one-color pages can be run.

While the press is running on an average issue, there are 45 entire color sections in various stages of completion, counting that part of the paper receiving its first impression to the part being folded and cut.

Many difficulties have been surmounted in the color-rotogravure press room. An experimental press was built by The Tribune at a cost of many thousands of dollars. On it were conducted the experiments which showed that Coloroto could be successfully produced. The Coloroto presses which now make the edition run are the only presses of their kind in the world.

Many Special Devices Invented

A patented variable speed roller keeps the tension of the paper even as it passes through the press. An ingenious device, similar to a micrometer, was made to show to one one-thousandth of an inch whether or not each impression roller is running true to its proper alignment; if it isn't, a "split-arm" device at each side of the roller may be adjusted so that the bad alignment is quickly set to rights. It was necessary to grind the copper cylinders to within two one-thousandths of an inch, so special calipers were devised in order to make such accurate measurements. Patents have been applied for and are pending covering all these devices, basically necessary to the production of color-rotogravure.

Representatives of The Tribune have gone to Europe to study color-photography, art work and inks for use in connection with this unique printing process, and improvement in every phase of our new and better form of color presentation will be sought constantly.

COLOR PLANT. Every Sunday thousands of readers, remembering the picture pages of another day, note the soft tones found in the rotogravure supplement of

The Sunday Tribune and the delicately colored illustrations of the fiction section with approval. It is in the "color plant," so called because until recently all Tribune color printing was concentrated there, that these effects are produced. The plant now is devoted to printing rotogravure, both the ordinary and the color roto sections. The plant is a block west of Lake Michigan in Ontario Street.

Tribune Workmen Designed the Presses

On entering the pressroom we find one entire wall masked by a row of presses. There are twenty-eight printing units of the rotogravure type, built by the Goss Company, but designed and patented by Tribune men. These presses produce the rotogravure section, the rotogravure magazine section, and several pages of the Liberty Magazine. The twenty-eight units may be assembled or dissembled at will according to the number of pages and the color combinations desired.

The twenty-eight press units may be separated into five press sections, the number of units in each to be determined by the size of the job at hand. For instance there may be seven units in each of three sections, five in another section, and the remaining two in another. Five folding machines in The Tribune press units account for the possibility of a quintuple division of units. If there are only three folding machines, the presses could be split into only three sections. Each press unit will accommodate one of the etched cylinders.

It is unusual to have every press unit functioning, since there are not as many units required to produce an eight page section as are necessary for a sixteen page section. At some periods of the year, the roto section has fewer pages than in busy seasons, when the number runs well over twenty. Hence the need for different press combinations. In the matter of the rotogravure magazine section, only five units are required for a complete two-color eight page section.

WHERE THE ROTO SECTIONS ARE MADE

Here is the color press plant of The Tribune where Tribune rotogravure sections, both color and plain, and part of Liberty magazine are printed every week.

Exclusive of these, the color plant also prints a part of the Liberty Magazine each week, two sections of four units each being required to produce sixteen pages. Of these sections the plant prints over one and a quarter million copies weekly.

The comics formerly were printed here on a seven-unit press, capable of printing four colors on one side of a web and three on the other. The present comics press, installed in the basement of the Tower, prints four colors on each side of the web.

COLOR PRINTING. When one speaks of printing in colors, one might as well try to address a letter to a friend "Somewhere in the U. S. A.," and expect it to be received, as to expect a printer to know what is meant. There are dozens of different ways in which color may be used in printing, and one must specify which one is meant, in order to be understood.

What most people mean, however, by printing in color, is called "printing in *full* color"—that is, with all the colors and shades of the original picture reproduced in the printed copy. This is the process, therefore, which will be discussed here.

It might naturally be supposed that in comparison with black and white printing, printing in colors would be an exceedingly difficult and complicated art. And so it is, when you consider the workman's side of it, for the highest degree of skill is required; but thanks to one fundamental fact, the *principles* of full color work are exceedingly easy to understand. The fundamental fact is that *any shade may be reproduced by mixing yellow, red, and blue in proper portions.* If these colors can be "sorted out" from an original color drawing or printing, it is necessary merely to print each of these colors in turn with transparent ink, one color over the other, and the different layers will combine to give the same color effects that are found in the original copy.

Multiplicity of Plates the Secret

It follows that any engraving process which produces plates able to print in black and white can be used to produce color effects, simply by using it to produce as many plates as there are colors to be printed, and manufacturing each plate as though it were to be used for printing in black and white. The chief processes used in color work are lithography (*see* Lithography), line etching, half-tone, and rotogravure (*see* Coloroto). This article will describe the commonest method—that of printing colors by means of half-tones.

The first step is "filtering out" from the original picture or painting, the three colors which are to be used in printing. To accomplish this, the "copy"—that is, the colored picture—is mounted firmly in a vertical position, and a strong light is turned upon it. Next a camera is equipped with a "color filter"—

that is, a transparent substance over the lens which admits light of the desired color—and the copy is photographed, through a half-tone screen. Suppose that the filter for yellow is used. The result is a photographic negative, broken up into dots for half-tone printing, and reproducing every shade of yellow on the original, from the full color wherever it is used, to the lightest trace of yellow found in a greenish blue. In the same way, all the red is "filtered out" by a second exposure, then all the blue by a third exposure.

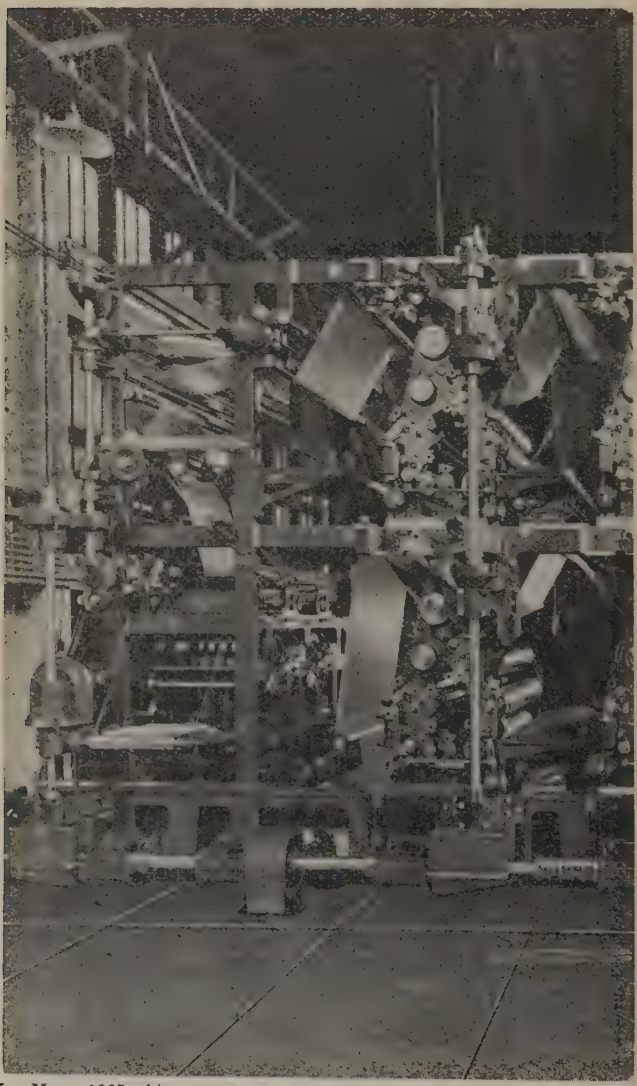
If the job is to be of high quality, a black "key plate" may be used to print in black, as a means of holding all the colors together. A job handled in this way is known as a *four-color* job, and for the key plate the picture is photographed by white light. If the colors only are used without a black key plate, the job is called *three-color.*

From each photographic negative a half-tone plate is made in the usual way, and then the job is given a tryout. Each plate is inked, and a proof is taken of it in its color. Following this, two extra proofs are taken of the yellow plate. The red plate is printed *over* one of the yellow proofs, and *both the red and the blue* plates are printed over the other, giving a finished proof of the job. (A complete set of such proofs is called a *progressive proof.)*

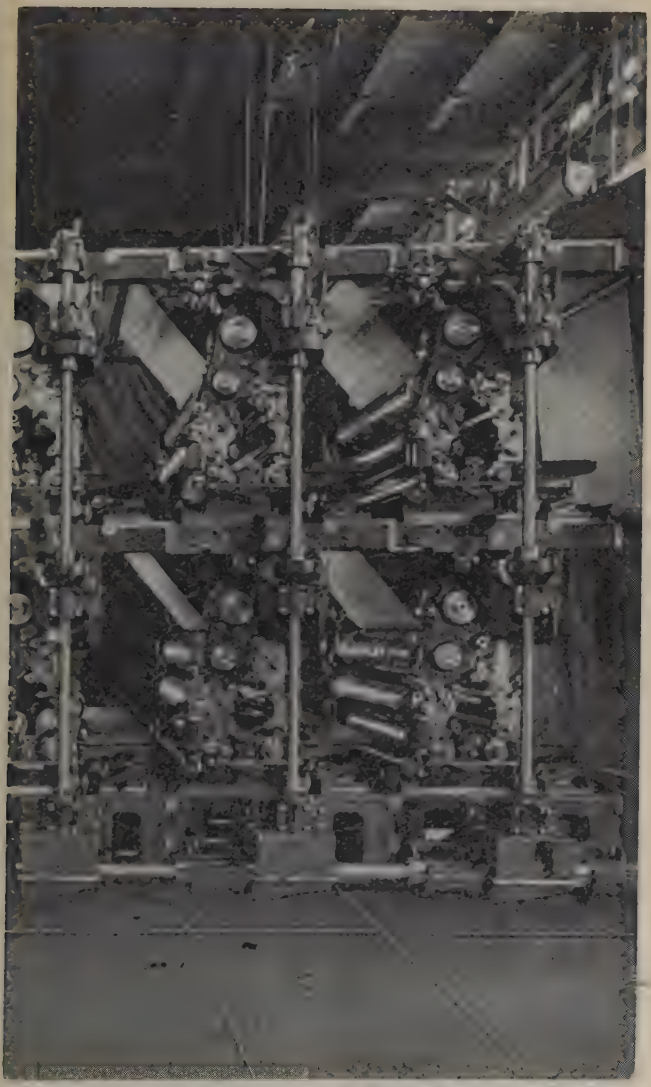
Now comes the real task—the one calling for super-skill and judgment. This is the task of altering and furbishing the "rough and ready" color effects obtained on the tryout, by working over the plates until they give an exact reproduction of the original copy.

The tryout may show, for example, that for some reason the red plate is printing feebly, so that all the shades are altered unduly in favor of the yellows, blues, and their combinations. This could be remedied by printing the red more heavily, by using a slightly more vivid shade of red, or by toning down the other colors. His past experience will tell the engraver

THIS NEW PRESS SERVES READERS



In May, 1927 this new, up-to-the-minute press in the basement took up the task of presenting Andy, Moon Mullins, Skeezix, Orphan Annie and the others in colors to their friends among readers of the Sunday



Tribune. This press prints four colors on each side of the web, whereas the older equipment printed four colors on one side and only three on the other. The change permits printing all Tribune comics in full color

which solution or combination of solutions will work best for the particular job in hand.

This is an easy case, for the whole effect may be corrected by one operation. The more usual case, however, is where some parts of the red or other plate print unduly strong, while other parts are unduly weak, and so on, owing to inevitable imperfections in the photographing and etching. All these faults must be remedied by working on the plates themselves. Sometimes the whole job must be done over again.

If you will imagine yourself trying to do this work, you will see why it calls for expert skill and abundant experience. Your guide in doing it is what your imagination tells you; there is nothing you can *see* until you have produced the finished job. You must know just what effect a bit more red or a trifle less blue will have on each shade.

After all three or four plates have been worked over until they combine to print a satisfactory job, a complete set of progressive proofs is taken showing a proof of each plate in its color, and how they combine to produce the finished job. These are to guide the printer who handles the job in his choice of inks, heaviness of impression, and similar matters.

The plates also bear guide marks in many cases to aid the printer in getting the red and blue plates to print exactly over the yellow. These are called "register marks," and the task of getting plates to print exactly over each other, is called "getting them in register." If there is a slip-up in printing, and one plate gets out of register, a thin line of pure color will show at one side of the printed job, depending upon which way the plate at fault got out of line.

How the Customer Can Help Good Color Work

Although success in full-color printing depends primarily upon the engraver and printer, the man who orders the work can do a lot to help or hinder in getting good results. First of all, he must know exactly how fine a job he wants, and plan everything,

from his choice of an artist to paint the picture, down to the amount of time he will allow the printer, accordingly.

If he wants a fine reproduction, he can be free in his choice of an artist, and allow the artist complete freedom in developing his color effects. But the buyer must remember that once he has obtained such a picture, he must not become impatient if the engraver takes a week or so to finish the plates. If he wonders why the time is passing, he can soothe his temper by getting a box of paints and from the three primary colors, trying to mix an exact match for each one of the delicate colors the artist has used. If then he will remember that the engraver must do the same, not by easy paint mixing, but by tooling and re-etching thousands of delicate metal dots, often under the magnifying glass; if he will remember that whenever the engraver decides to alter the ink or pressure to affect one primary color, the alteration throws all the others off and they must be brought right again; if he remembers all the other difficulties involved, he will see why the highest grade of color plates take time in the making.

The artist who prepares color copy for speedy work must be one who can do effective work with simple colors, used simply without a multiplicity of delicate shadings and tones. This enables the original "screening" or photographing with color filters to bring the plates out nearly right, and minimizes the time-consuming hand work on subtle shades. It also permits a coarser screen to be used, thus making for faster presswork.

One of the most amazing achievements in color work is that of "faking" color plates—that is, making up plates which will print in colors, from a piece of black and white copy. This can be done, not merely in cases where a tint or two is printed beneath a black and white plate to liven it, but in cases where full color is desired.

The method, in principle, consists of printing three or four metal plates from the photographic negative, and working them up separately. The secret of success lies in the engraver's ability to *imagine* what shades would be present on the plate he is working up, say, for the red plate, had the job been done in color, and a color filter used in photographing it, giving the plate those values, and so on through the job. Naturally, such work calls for the highest possible degree of skill and judgment.

Some Methods of Tinting

A much simpler task is that of providing tints (*see* Tint Block), or of making one or two extra plates to print solid or shaded color, say on a package of some standard product, as part of a picture that otherwise will be black and white. This is done by making extra prints on metal from the photographic negative of the copy, blocking out on each one the area which is not to print in its color, and working up the remaining portion to print. Another way of doing this, when the color to be printed will be "solid" (that is, not shaded), is to have one half-tone plate made, order an electro of it, and tool down the face of the electro at every place except where the metal should be left type high to print the color. This is less expensive, as a rule, than having the color plate made by the regular engraving process; but its use is limited to the case mentioned.

With the exception of the comics, all color work printed in The Tribune is done by the Coloroto process. The comics, however, are printed by the letterpress method, and the preparation of plates for them by means of the Ben Day process is described elsewhere (*see* Ben Day Work).

COMICS. As constituted at present, The Tribune's comics family includes Andrew Gump, with his family and relations; that perfect hoodlum, Moon Mullins; Smitty, the patron saint of office boys; Gasoline Alley, the likeable doings of a group of real and natural

GIVING LAUGHS TO ALL THE WORLD

Here are the leading characters in four of The Tribune's most noted comic strips: Andy Gump, Winnie Winkle, Smitty, and Harold Teen. Thousands laugh and sigh each day with these famous comic characters, each one of which was inaugurated by The Tribune.

HERE ARE FOUR FAMOUS AMERICANS

It is characteristic of Tribune comic strip characters that they become close friends to hundreds of thousands of Tribune readers, that is, they lose their identity as "funnies" and actually come to life. This is certainly true of at least two of the characters on this page — Walt and Orphan Annie. Moon Mullins and Texas Slim have a different appeal, but one that is every bit as popular.

people; Harold Teen, the pen and ink replica of a million young Americans; Winnie Winkle, the petite stenographer, and her family; Orphan Annie, the lovable little waif whose disappearance from her usual niche one day caused as much attention as though the front page of the paper had been omitted; Texas Slim, the bashful buckaroo; Ching Chow, the whimsical Chinese philosopher; and the cartoon series, Among the Folks in History, Our Secret Ambition, A Strain on the Family Tie, Wotta Life!, etc.

In every case these comics are prepared for The Tribune by members of The Tribune staff, and the artists bring far more than humor to their work. Study these comics, and you will notice that running beneath their rich humor is a shrewd knowledge of human nature and many a well-placed thrust at common inconsistencies in human nature. In short, in their rollicking way these comics are as true to life and as thought provoking as so many well-written novels; and perhaps this undercurrent of shrewd philosophy has a great deal to do with the preference exhibited by the American public for the daily and Sunday offerings of the men engaged in this phase of Tribune activity.

These comics also appear in scores of newspapers over the continent, being released through The Tribune syndicate in time to appear in the papers purchasing them on the same day they are printed in The Tribune (*see* Syndicate).

CASTING TONS OF TYPE DAY BY DAY FOR THE TRIBUNE

How the News of the World is Cast Upon Thousands of Lead Slugs and Marshaled into Neat Columns for Your Perusal

COMPOSING ROOM. Imagine yourself confronted with the task of marshaling 100,000 words of news, 130,000 words of want advertising, and some 7,500 square inches of display advertising, in a single day.

On top of that, pile your daily share of a task four and one half times as great, to be handled in a week. Then, just to increase the difficulty, imagine that up to the last minute any of this material may be changed or withdrawn in favor of new material; and there is always the chance that news of a fire, an earthquake, the death of a prominent man, may drop in on you at the last minute, and you are expected to have it neatly set forth, in type, perhaps in less than thirty minutes' time! Then you will have some idea of the task which confronts The Tribune composing room every day in the year.

Yet to that vast cavern of clattering linotypes, hissing steam tables, and swift-moving, shirt-sleeved men, this challenging production problem presents no challenge at all. Thanks to perfect organization and equipment, the task is handled without confusion, strain or difficulty; and even the complications of last minute news are absorbed, digested, and set in order without causing a ripple on the stream of type production. Let an earthquake devastate a city; let a war be declared; it is all one to the composing room. Successful completion of its task may be taken for granted as safely as you may assume that the sun will rise tomorrow morning.

A Huge Plant for a Huge Job

To call a plant which can handle such a complicated task a composing *room* is to understate the actual situation considerably. The composing room really is an entire floor of The Tribune Tower and plant, running through from Michigan Avenue at the front to St. Clair street in the rear; and one can best understand how it is organized to meet its great responsibilities by taking note of the manner in which it is laid out.

The great principle is to have everything come in on the *sides*, flow together in the center, and be discharged down one channel toward the presses, without overlapping or backtracking to cause confusion

NO TROUBLE TO FIND AD CUTS!

This is part of the storage cabinet where The Tribune holds cuts left in its care by advertisers. Each advertiser has one or more pigeon holes. Thus any cut can be found on an instant's notice, either for use in the paper, or to be returned to the advertiser.

and delay. The course followed by the news illustrates this principle. Near the middle of the composing room is the "copy desk." Here is where the news enters, coming as typewritten copy by a basket elevator from the editorial department on the floor above.

From the desk the stories are distributed among the "news-side" linotype machines, then pass the scrutiny of the proof room, and the type, when correct, is placed on the news banks, near the center of the room, ready to be placed in the pages when the paper is made up. Advertisements travel a similar route from their receiving desk to the make up forms. Thus everything is brought to a focus at the make up forms; and "the way out" for each page as it is made up, is to the steam tables, where a matrix is taken from it and sent down on a chute to a molding machine in the basement, where a stereotype is made. Thus, you see, the controlling principle is observed in every detail—even to the manner in which the Sunday edition material is segregated in one corner, where it can't interfere with operations of the daily paper.

Now we are ready to see in detail how everything works—beginning with the opening of the day at 9 a. m.

An Early Start on Next Day's Paper

After the rush of getting out the current morning paper, all the made-up pages are kept, just as the stereotypers finished with them, standing in a row—an orderly memento of the previous evening's tremendous effort. About the time the first men of the day shift arrive, the auditing department sends a marked copy of the paper. This copy bears a notation for each advertisement appearing—whether it is to be held for use again, or "killed." With these sheets before them, two men go over the forms from which the previous evening's paper was prepared, and remove all news and advertisements that are

MAKING AN AD "FEEL AT HOME"

Here is one of the two foremen who receive incoming advertising copy and see that it gets prompt and efficient attention. What with hundreds of display ads and thousands of want ads coming every day, these men have busy hours while on duty, and the appearance of the paper on time depends in considerable degree, upon their work.

"dead," throwing the metal into a wheeled bin to be melted down for further use.

Ads that are to appear on a later day are placed in galleys duly tagged. Those that are to appear next day remain in the forms, as a start on the make up for the day. This operation for the classified section of 40 to 200 columns is a matter of some time and requires great care.

Caring for Advertisers' Cuts

Not all of the metal used in display ads goes back at once to the melting pot. Many cuts and name plates are preserved for future use. The accumulation, numbering many thousands, is kept in a steel cabinet of more than 500 pigeon holes, each pigeon hole being alloted to one advertiser and labeled with his name. With the help of a catalogue these cuts may be found when needed, saving the cost of remaking.

Meanwhile the other members of the day force are

squaring away for the great daytime tussle—that of getting the new display advertising ready for next morning's paper. While the preparation of news right before deadline seems more dramatic, the "ad side" of the composing room has its trials as well. For one thing, the "ad room" must work with a great variety of types and sizes, as compared with the straight-away composition of the news. Again, in handling news, The Tribune has the "say so," and in time of need, can make adjustments. But with advertising, the client has the "say so." He is entitled to say (within ethical limits, of course) whatever he likes in his advertisement, to have the type just the way he wants it, and so on—and the "ad" men must give him what he wants, so long as his wishes are made known by late afternoon of the day preceding issue.

Troubles, of course, do not arise with every ad. For the most part the advertiser outlines in detail what is desired, and the compositors need only follow the directions. Much of the pressure comes from advertisers whose copy must be "timely." Department stores, for one example, adjust their offerings for a day according to many factors, among them the weather, and must wait until the last minute before they are sure what they want; and often a double-page department store ad will be returned at the last moment so cut to pieces as to necessitate almost entire resetting.

But one way or another, each advertisement is made ready, and a proof is taken. This goes to the proof readers and comes back with corrections noted. Often many proofs are taken before the ad is finally approved. When finally approved the name, form and size in agate lines of each advertisement are entered upon the Display Ad Schedule. The ad in type then goes to the make up bank, where it lies ready to be placed in a page form at the proper time.

This process continues until the dead line, when

A FILING CABINET FOR "LIVE ADS"

Scene in that part of the composing room reserved for setting advertisements. In the long, low cabinet-like affair at the left are numerous steel trays wherein is kept the metal type and cuts for ads soon to appear in The Tribune.

the last ad is sent away, and the schedule shows a complete list by name of the display ads for the day, together with the length and breadth of each and its total agate lines; and at the bottom a total of display advertising for the day in columns, carried out to two decimals.

Those Thousands of Want Ads!

The Tribune carries daily an average of from 70 to 80 columns of want advertising, figured over the year. Of these an average of 35 columns are "standing." That is, they run for a greater or less number of consecutive insertions and so are not set daily. An average of 36 columns are new and must be set each day. When the copy comes up from the business office, in an increasing volume as the six-o'clock dead line approaches, it has been censored and approved, as all advertising must be. It is also classified under different headings, such as "Help Wanted;" and

unless some manifest error in classification appears, it stands.

These small ads are set by operators on the linotype machines. Each operator carries his completed "take" to the "bank" and places it, without regard to classification, in one of the galleys set apart for that purpose. Proofs are then taken and when corrected, the type in galleys goes to the tables near the make-up line. Here they are assorted according to the classification. The makeup tables are arranged in long lines just as when the news pages are made up later in the evening; and as the ads in type are classified, they are made up in pages, as we see them daily in The Tribune, having special regard to their arrangement according to size and classification.

The dead line for want advertising is six o'clock. Once the dead line is passed, and no more ads can come, the foreman checks on the number of ads in hand. Long experience enables him to tell almost exactly how many columns will be needed to accommodate the number for the day, and this amount of space is entered upon the schedule.

With his display and want ad schedules in hand, the foreman of the composing room then proceeds to make up the paper from an advertising standpoint. He makes a dummy for each page, showing the precise location, size and shape of every display advertisement on the schedule, and his men place the advertisements in the page forms. At 7:30 these dummies go to the night editor, and with them as a basis he makes up the news. By 8 o'clock the last form of want advertising is locked and turned over to the stereotypers, clearing the way for the news makeup for the first edition.

Beginning somewhat after 5 o'clock, news matter comes up to the composing room in various conditions and in varying volume. It has, however, one invariable quality. It is typewritten.

In the argot of the local room each news item,

BEHIND THE SCENES WITH THE ADS

Top: A corner of the composing room given over to assembly or "makeup" of ads. Below: The desk where advertising copy is received, tabulated and assigned to the operators to be put in type. These are the portions of the composing room which are busiest in the daytime, for the display ads must be made up and ready before the flood of news reaches full volume in the early evening.

whether an inch or a column, from an editorial to market reports, is a "story," and all stories are classified under general headings such as "F" for Financial, or "Wash" for Washington. Within each class, the stories are numbered, the first one to arrive getting the number 1, and so on. Meanwhile long metal trays, called *galleys*, have been set out in readiness to receive the type when set, and each galley bears one of these classification numbers. For example:

22 WASH 22

marks the galley which is to receive the 22nd item of Washington news.

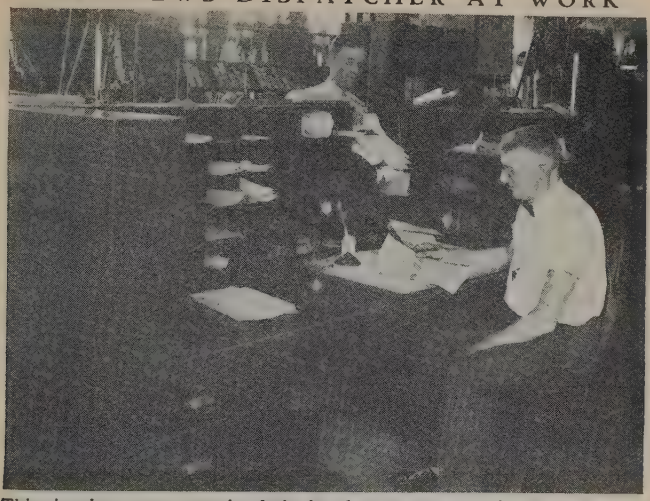
How Stories are Distributed

Assigning these numbers and getting all this copy under way is the task of a man called the *copy cutter*, who might be called the "train dispatcher" of the composing room. When a batch of copy comes down in the basket from the editorial department, it is carried by the copy boy to the copy box on the copy cutter's desk. If the item is short, the copy cutter simply marks upon it its proper classification and number.

If it is a long story he classifies it, notes the "guide line" or "slug"—usually a single word, such as "Hewitt" or "Primary" by which the editorial department knows it—and enters it on the schedule. Then he removes the headline copy and cuts the body of the story into sections of convenient lengths, called "takes." These are each marked by name and galley numbers. The sections, or takes, are also given serial numbers, subordinate to the general classification numbers, for convenience in reassembling the copy and the type after it has been set.

The trickiest task comes when a story comes along in sections, far apart, as often happens with stories covering emergencies, political conventions and the like. When the first section comes in, it receives its identifying marks and the "takes" are numbered. Then the copy cutter must keep on the alert for the

THE NEWS DISPATCHER AT WORK



This is the copy cutter's desk in the news composing room where all news stories are cut into easily handled lengths for the linotype operators.

symbol which will bring order out of the seeming confusion caused by sections of the story coming at various times.

There is an agreed mark by which the copy reader who handles the story in the editorial department indicates the end of the story. Until that mark appears at the bottom of a take, the composing room knows that more of that story is to follow. When the compositor finds that mark he sets a dash, which gives like notice to all who follow him in handling the type, that the story is finished.

Meanwhile the compositors are turning the various "takes" into type. A compositor does not pick his take; he takes the top one on the hook. Once back at his machine he places a stereotyped slug, bearing his number, thus;

29 TWENTY-NINE 29

at the head of his "stick" for type. This identifies the type which follows as set by him, and aids in

computing his pay. Then he sets the editorial guide line, and the number of the "take," thus:

CONVENTION—8

and then sets the take.

Having set a take, he brings the type to the bank, places it in its proper galley and in its proper order as indicated by its serial number, and also identifies it by its number on a slip of paper attached to the type. The sixteenth take of a story called "Hewitt" may come to the bank before the fifteenth but until all the takes are there in order with the dash at the end, the bank man does not move the type. At the same time the compositor delivers the type for his take, he places the copy on a hook at the end of the bank, and gets another take.

When a galley is full or a story complete, the bank man carries the galley and its copy to the proof press. Here the machine-driven rollers are running rapidly over the stone. The boy deftly puts the galley in place and with great skill takes off ten proofs, which he hangs upon convenient hooks. Four of these are for the editors in the local room, four are for certain New York correspondents and news syndicates, one goes to the "dupe hook" for use in making up the pay sheets, and one, with its copy, to the proof readers.

In the proofroom an assembler folds each proof in its own copy and lays it in a stack at his left. Here the proof readers come to get it, always taking that which lies on top. There is no picking and choosing.

Reading proof is an exacting occupation. The reader must not only see to it that the proof "follows copy," but he must correct any transgression of the rules of composition, or any other manifest errors even though they agree with copy (*see* Proofreaders and Proofreading).

The proof, corrected, goes to the "correction bank," where it is laid upon its own galley of type. The

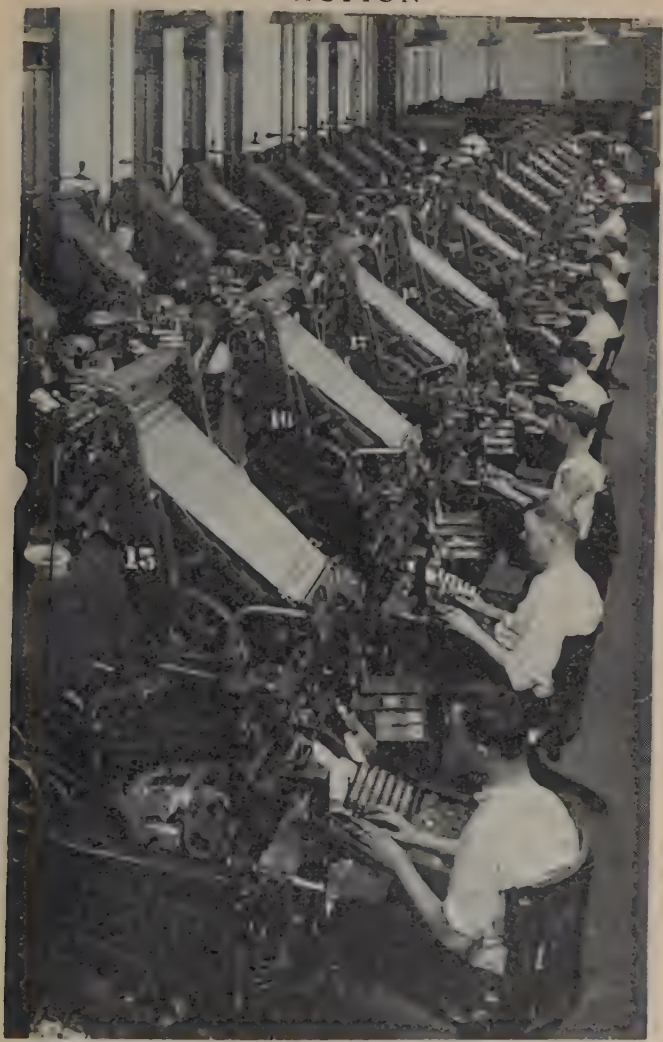
A STREET IN TYPESETTING TOWN

A part of the great battery of linotype machines in The Tribune composing room that set the news of the world — 100,000 words of it, every night of the year. Other machines are grouped in areas where they cannot be photographed as a group, but even this battery gives an idea of the enormous amount of equipment needed to prepare type for a paper like The Tribune.

TYPESETTING TOWN AS

On this and the opposite page is shown one of the most impressive batteries of linotype machines ever assembled in a newspaper composing room. Here are more than a score of the 64 machines which are required to set the hundreds of news stories, special features and ads that appear in The Tribune each day. Even this young army of linotype machines will soon be insufficient to get The Tribune out in time

IT APPEARS IN ACTION



each day. Indeed, the time is not far distant when the composing room will be resounding to the clatter of twice this number — that clatter which is one of the opening movements in the Song of the Newspaper, a symphony which reaches its full climax in the roaring crescendo from the mighty array of presses.

man who set it corrects it. For this time he is not paid—a penalty for inaccuracy. As many proofs as are necessary are made until the galley is found correct.

Thus it goes throughout the evening until "deadline," near midnight, when the home edition is made up. By reflecting on the process, you can see how flexible it is, and how suited to a newspaper's needs. When pressure is light, as in the early evening, "takes" may be longer, and each compositor comes nearer to handling complete stories. If a big story comes at the last minute, the "takes" may be made short and ten, or even a score of compositors, may work on it. In either case, the procedure is exactly the same; so there is never any occasion to do anything "special," and the news flows automatically, without fuss or frenzy, to the makeup banks, no matter what the pressure.

At Last—the Finished Paper!

While all this has been going on, the editorial department has been shaping its plans for displaying its product to the best advantage (*see* Night Editor), and shortly before midnight several of its representatives arrive to superintend placing the news stories in the page forms. Here is where the full beauty of a newspaper's organization becomes apparent. As these men arrive, there awaiting them is a long row of wheeled tables, each bearing a "chase," or metal frame, for one page, with the advertising allotted to that page already in place. Across the form is the make up man, who places the type where the editorial representatives direct; while conveniently to hand is all the type. Half a dozen reporters may have worked on a story, perhaps as recently as fifteen minutes ago. A dozen compositors and several proofreaders, to say nothing of others, may have contributed their efforts; but thanks to the system, there is the story complete, ready to be placed instantly on whatever page the editors direct.

PULLING PROOFS OF NEWS MATTER

Every galley of type as it is set is turned over to this lad in the composing room. His job is to pull the necessary proofs of the type needed for the editors and records. The proof is machine driven and whisks out proofs almost instantly.

Several of the pages are made up earlier in the day —pages bearing market news, for instance, that are practically finished early in the evening, and pages bearing feature material only. But the rest are all made up within fifteen or twenty minutes; and as rapidly as they are finished, the page forms are wheeled away to the stereotypers. A few minutes there (*see* Stereotyping) and the paper is practically ready for the press, within less than half an hour from the time the last news came in.

The "Dog Watch" for Late News

On The Tribune when the Home Edition is ready for press, shortly after midnight, pressure for the day is over. This is true for the simple reason that by that time, most of the world in which The Tribune's readers are interested is asleep, and not much more news will come. But there is always a trickle of news, some of it important enough to notice; so the composing room has to remake some of the

pages for the Final Edition. This goes to press about three o'clock, and is sold on newsstands near enough to be reached by truck or wagon. And even after the Final, there is a chance that something important may happen; so a few men stay in order to get out an Extra, if need be.

One might think from the foregoing description that getting out the daily Tribune was quite task enough for the composing room. And so it is; but on The Tribune there still remains the gigantic problem of the Sunday editions. And a problem it is—for with each reader getting a paper weighing 2½ pounds, with 154 pages, and over a million readers to supply with copies of this huge paper, the manufacturing task is something gigantic.

The Composing Room handles its share, however, by putting out the news and classified sections only on Saturday night, and spreading the rest of the work throughout the week. The day shift can do quite a lot each day, before the flood of news for the evening develops; and the men who stay after the big rush is over to put out an extra if necessary, can contribute more. So, by means of an exact schedule, and painstaking co-operation from the Sunday editorial department (*see* Sunday Tribune), this huge extra task is handled.

And then there are odds and ends of work, each interesting in itself.

For one thing, there is The Tribune's policy of substituting machine work for handwork, as far as possible, and its consequences. This means, of course, the use of linotype instead of hand compositors in setting news—a practice which is universal today, though many papers do not carry it as far as The Tribune does. On The Tribune *all* editorial type, including headlines, and most of the type in advertisements, is set on the linotype; and most of the display type too large for the linotypes is set by the Ludlow process (*see* Ludlow).

"MAKING UP" AT DEADLINE TIME

The nightly task of making-up — that is, placing the type in the numerous forms just as it must appear on the morning's paper. This important work is done page by page by the makeup men of the composing room under editorial supervision. Below: placing the lead linotype slugs in place in the form.

Again, that old bug-bear of the newspaper office—distributing, or putting used type back into cases, for re-use—is abolished by casting all such matter as special type, rules and borders on the monotype (*see* Monotype). The rule is to keep about one month's supply of this material on hand, and every day the monotype casts enough to replace the material used the day before. The used rules, borders, etc., are melted for recasting when the paper is broken up. Thus all the type is new, and not a minute is wasted on trying to sort it after use.

A final task is that of setting type for much of the material required by other departments of The Tribune and printed in a separate plant (*see* Job Printing).

COOKING DEPARTMENT. For more than fifteen years The Tribune has maintained a daily and Sunday department called "The Tribune Cook Book" dedicated to the purpose of helping its women readers solve their culinary problems. This department—one of the numerous service features which have built up Tribune prestige in the past decades—has kept step with the progress in dietetics and cooking science. The Tribune Cook Book is conducted by a woman with a national reputation in her science.

The Tribune Cookery column does more than give its readers a program of good, tasty and economical recipes and menus. By keeping abreast of modern progress in dietetics, it does much to help maintain the health of Tribune readers by educating them to eat rightly.

Upholds the Dignity of Cooking

The Tribune Cook Book preaches daily that cooking is a noble as well as an ancient duty, and an art and exacting science all in one. The department wages an unrelenting war against uninspiring, vapid and tasteless foods.

Some of the best of The Tribune's recipes and menus have been collected and printed in a most attractive booklet called "The Tribune Cook Book" which is

IN THE TRIBUNE MONOTYPE ROOM

The Tribune maintains monotype equipment for casting special type borders, rules, and a considerable amount of display type for hand composition.

sold for 10 cents at the Public Service Office. It goes almost without saying that every recipe and recommendation given is thoroughly tested in an elaborately equipped kitchen to insure its practicability before being published.

CO-OPERATOR, THE. Frequently the remark is made that if the retail merchant continues to inform himself through wide-awake trade papers as to methods and policies in the operation of his store, ultimately he will become as resourceful and efficient as the manager of larger distributing units.

Over a decade ago, The Chicago Tribune saw the need of a merchandising journal that would aid the retailer in conducting his business on a more profitable basis. The first number of this Tribune trade paper was published February 1914, and the name given to it was The Co-Operator. Since that time it has appeared month after month, and at present

has a circulation in Chicago and suburbs of approximately 17,000.

As the title of the paper indicates, no effort is made to preach, or to fill the columns of The Co-Operator with "puffs" for The Tribune or for Tribune advertisers. It has two main objectives; one, that of helping the merchant develop better merchandising methods, and the other, that of emphasizing the wisdom and importance of handling advertised goods. This is done by relating concrete experiences of other prosperous dealers.

For example: A druggist has a successful business. He is interviewed and an effort is made to ascertain how he built up sales, how he bolstered up weak departments, and how many times a year he found it necessary to turn over his stock to make a profit. Pictures are taken of his window displays, of the interior of his store to illustrate the arrangement of his stock, the character of the fixtures, the method of refrigeration for his soda fountain, and similar other features of his business.

The complete story, along with the illustrations, is printed in The Co-Operator, and thus the good news is passed on to other druggists. The same plan is followed in the case of grocers, hardware and paint stores, radio and electric appliance dealers, auto accessory jobbers, men's furnishings shops, notions and delicatessen stores, and the like—all with the idea of helping them make more money.

Everything Is "Down to Brass Tacks"

The editorial content of The Co-Operator deals with the specific, the concrete, incidents in the retailing business, based on actual experiences of successful retailers. The Co-Operator contains each month, moreover, timely editorials, lists of new advertising campaigns appearing in The Tribune to keep the dealers informed of the latest news in this field; an article by a lawyer on knotty legal points of interest to merchants, an authoritative article by a well known

IT GOES TO 17,000 MERCHANTS

The Co-Operator

Trade Mark Registered

Issued Monthly, Since February 1914, by the Business Survey of The Chicago Tribune

West Side Store Trebles Annual Sales in 15-Year Period

The Inquiring Photographer

Each Month He Asks Four Representative Retailers a Question

The Question

What is the best way to avoid stocking "shelf warmers?"

The Answers

C. W. Loos, 1600 Leland avenue, grocer

W. F. Hartman, 2154 East Seventy-first street, grocer

W. F. HARTMAN

George W. Kolbe, 3000 Broadway, grocer

C. W. KOLBE

Frank Horn, 1222 Grove street, grocer

All Aboard for the National Convention!!

Retail Grocers Urged to Attend Convention

Reservations for the twenty-ninth annual convention of the National Retail Grocers' Association of Retail Grocers, to be held in Rochester, New York, June 21, 22, 23 and 24, are rapidly going forward. Larger groups from eastern states have made arrangements

Reduced Fares

Interesting Side Trips

Many valuable business sessions will be held at the convention. In addition

Druggist State Confab in Chicago Opens June 29

Meeting an 600 druggists are expected to attend the annual Illinois Pharmaceutical convention which will be held on June 29, 30 and July 1 at the Hotel Sherman.

Noted Speakers

Reception for President

One evening of the convention has been arranged for a reception and ball to be given at the Hotel Sherman in honor of Mr. Hodge, president of the

Becker Bros. Have Turnover of 18 to 20 Times Each Year

Trade 85% Credit

How Is It Done?

Good Will Is Good

Advertised Brands Are Sellers

In This Issue of The Co-Operator

Inquiring Photographer Asks Four Questions	Page 1	Is the Summer Cheap Insurable	Page 4
Grocer Trebles Sales	Page 1	Cards as Retail Stores	Page 4
Retail Grocers Urged to Attend Convention	Page 1	Illustration of Progress in Grocery	Page 5
Druggists to Hold at Chicago	Page 1	Illustration Uses Frame for Design	Page 5
Bar Tobacco Ad Campaign	Page 2	Exhibition of Show Cards	Page 5
Exterior View of Market Refrigerator	Page 2		

Here is a fascimile page of the Co-Operator, The Tribune's monthly paper devoted to the interests of the retail trade. No attempt is made to boost The Tribune, since it exists to help the retailer.

merchandiser, and reports of general interest to the trade.

The Co-Operator is different from almost any

other newspaper trade journal in the country in that all the advertising appearing in its columns is paid for. No advertisements are run gratis for prominent manufacturers as is the practice of many papers in this class.

This trade paper is distributed without charge to retailers and is forwarded monthly to stores upon application. Printer's Ink recommends The Co-Operator as one of the best newspaper trade papers in the country. Numerous firms request copies from time to time to distribute to their salesmen. Excerpts from The Co-Operator are found reprinted in other trade papers throughout the country, and its opinions are quoted frequently.

COPPERPLATE ETCHINGS. The technique of copperplate etchings was developed several centuries ago, when practically all printed art work was made with copper or steel plates having the design tooled into the surface. The work followed the *intaglio* principle. That is, the lines which were to print were cut into the surface of a metal plate with sharp tools. The lines were filled with ink, the surface of the plate was wiped clean, and paper was pressed down on it, to take up ink from where it lay in the engraved lines.

Today this method is quite popular for producing high grade commercial stationery with sharply defined edges of type or script, and for personal cards, business letterheads, and social announcements of every kind.

How Your Calling Cards are Made

The work to be done is engraved by hand tooling on the surface of a copper plate, or in steel wherever a vignette or border is called for. Very faint lines are drawn across the surface of the plate to indicate the lines and the spacing between letters. The design is then sketched roughly and the plate is ready for the actual tooling, which is done from right to left, the heavier portions of the type or script being

done first and then the lighter lines and the cross strokes in the letters.

The old masters, who were interested in achieving soft, rounded effects, discovered that they could obtain greater softness through the medium of copperplate *etching,* as opposed to the sharply edged work done by tool *engraving.* To work by this method, known as *dry point etching,* the design is not cut into the surface of the plate itself, but is cut through a thin coating of wax, with which the surface of the plate is covered. Then the plate and wax are flowed with acid. The wax layer resists passage of the acid, but wherever lines have been cut, the acid gets through and "bites" the design into the metal of the plate. The desired softness comes because the acid, in addition to working down into the metal, works sidewise as well, and blurs the edges of the lines.

A Lot of Work for Each Print!

Both copperplate engravings and etchings are printed in the same way. The plate is put on the press bed and a well inked roller is run over the surface of the plate until the engraved parts are inked. The plate is then wiped and polished until the original smooth surface remains except for the ink in the parts to be printed. The sheet to be printed is placed on the plate and after it has gone through a single press operation the finished sheet is taken off, and the original operation of inking, wiping and polishing is repeated for each sheet.

Manual engraving has been rapidly pushed aside in recent years by the engraving machine, which employs the use of master letters all designed by master engravers. The plate and these letters are placed in the machine, the plate having first been coated with an etching compound, and the machine is set in motion. The letters are in this way transferred to the plate much more quickly and perfectly than they could be by hand engraving. The hand tooling to be done

after a plate has been machine engraved, is negligible. The acid "bites" out the lines, and the plate is complete.

The printed product of a copperplate etching may be identified by running a finger lightly over the lettering. If the work was done by engraving instead of printing, the ink will stand up slightly above the paper, and the raised ink is perceptible to the touch. This raised effect can be imitated by jobs printed from type, by dusting the ink while wet with a resinous preparation, and heating the paper. The heat, acting on the resin and ink, causes the mixture to puff up, so the letters become perceptible to the touch. The effect is not quite the same, however, because ink treated in this way glistens, while ink applied by an engraved plate is dull.

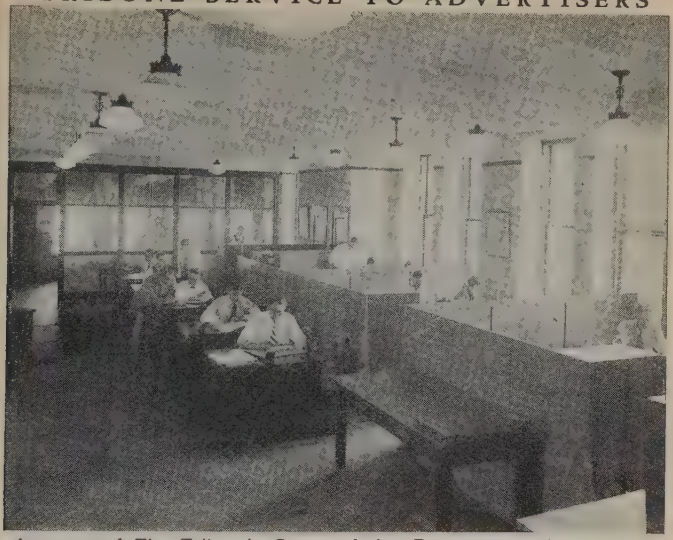
WHERE ADVERTISERS GET COPY AND ART THAT PAY

Nearly Two Score Skilled Workers Are Ready to Help Tribune Space Buyers Who Want Their Aid in Advertising at a Profit

COPY AND ART SERVICE (ADVERTISING). Something over a decade ago, Tribune advertising salesmen saw the need of an addition to Tribune service in the local advertising field. Among their clients were scores of advertising accounts whose business was non-commissionable. This meant that an agency would be compelled to charge for its service, and so none of the business was placed through agencies. Comparatively few of the retail stores providing the bulk of this business had advertising managers. So the matter of "getting up an ad" fell largely to the energy and skill of the man who sold the space.

Naturally trouble and incongruities were the order of the day, and The Tribune accepted the challenge to remedy this condition. Two men were employed to handle all detail of advertising copy and to render

TRIBUNE SERVICE TO ADVERTISERS



A corner of The Tribune's Copy and Art Department. At the desks in the foreground are advertising copy writers who assist Tribune advertisers to tell their story to Tribune readers. In the partitions lining the walls are a few of the artists who prepare art work to accompany the copy.

promotional ideas as well, the service to be free to exclusive Tribune advertisers. Success attended their efforts, and the department grew, until today the Advertising Copy and Art Department of The Tribune uses the major portion of an entire floor in The Tribune Tower, and employs a staff of about thirty artists and half a dozen writers, in serving this class of business.

This growth inside The Tribune organization has had exactly the parallel The Tribune hoped it would in the history of Chicago business. Small advertisers helped by this intelligent assistance have grown into extensive space buyers and enjoy flourishing businesses. Some of them now are national in the scope of their activities. The whole level of "small space" advertising has been raised in appearance and effectiveness for this group of Tribune advertisers. Thus the

advertisers, The Tribune, and the city have profited tremendously from the operations of this division of Tribune activities.

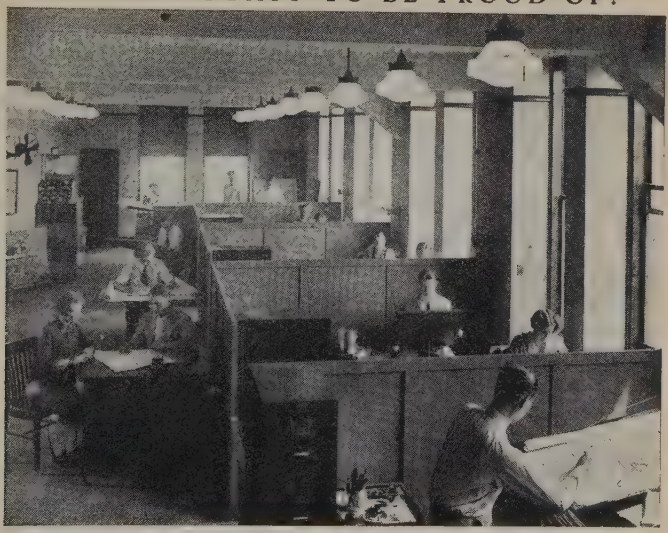
A notable example of what this department is accomplishing day by day and year by year is a candy account that started some years ago by using small space occasionally. The advertiser was finally convinced of the value of making an advertising appropriation, running larger space according to a prearranged schedule, and letting The Tribune Copy and Art Department handle the campaign. The resulting growth of the business now seems almost phenomenal. New shops were added almost as fast as arrangements could be made. Today a new candy name has been written in the minds of the Chicago public.

The Tribune, of course, does not claim credit for the entire achievement. What must be the backbone of any successful business—a good product, backed by business ability—was provided by the client. But The Tribune Copy and Art Department helped to make the product widely known in a minimum of time.

While assisting in developing small businesses into large ones as described, the Copy and Art Department also has many other jobs to tackle. One instance is that of a nationally known department store. When The Tribune suggested a basic change in this store's advertising policy, the store was interested but somewhat skeptical. Finally it agreed to make the change on condition that The Tribune carry out the campaign, putting its own ideas into effect as it saw them. So the Copy and Art Department handled one of the largest campaigns in the local field, and did it for a firm which has a wonderfully developed and highly skilled advertising department of its own.

The Department, of course, does work for The Tribune's own advertising (*see* Business Survey) and the advertising of the Want Ad Department, makes

AN ART STAFF TO BE PROUD OF!



Another view of the Copy and Art Department of The Tribune, showing a number of the fashion, poster and layout artists employed to help Tribune advertisers.

window displays for the downtown office, and drawings for The Trib and for the Co-Operator, as well as for Tribune booklets. The "clean" appearance of The Tribune, as compared with that of many other dailies, is largely due to the service rendered The Tribune's many small space advertisers by this department. Likewise it maintains a service selling artwork and mats throughout the country. (*See* Newspaper Advertising Service.)

COPY CUTTER. As you may read in the article on the composing room, the copy cutter is one of the principal cogs in the "machine" which turns stories into type. Experience has shown that maximum output is obtained when linotype operators work on small units, or "takes," of copy; so long stories must be broken up into "takes." Likewise, when a long story comes in shortly before press time, it must be distributed among several operators in order to get it set

in time. The copy cutter is the man who breaks up the stories in this way.

He must, of course, be careful to earmark the parts of each story so they can be reassembled quickly and accurately. The work requires a man who can work under pressure, and use the best of judgment at all times (*see* Composing Room).

THE MEN WHO SEE THAT YOUR NEWS IS ACCURATE

Among the Little Known Members of The Tribune's Staff Are the Copyreaders Who Edit All Stories and Write the Headlines

COPYREADERS AND COPYREADING. "What do you do on The Tribune?" the casual friend inquires.

"I'm a copyreader."

"O," the c. f. comes back, "a proofreader, eh?"

And that's one of a thousand things that make a copyreader wild. Without disparaging the proofreaders in the slightest, the copyreader wishes it thoroughly understood that his work is *not* proofreading in any way, shape, or form.

To clear up the question, what IS a copyreader?

Opinions vary. Take it from the city editor, the copyreader plays an important rôle; is, in fact, a regular honest-to-goodness editor.

Don't Take the Reporter's Word for It

Take it from any reporter who has never sat at a desk; the copyreader is an assassin of literature, an absolutely unnecessary and inexcusable evil of the newspaper office; a hack whose feet hurt him, for whom a job sitting down has been provided, and who repays the kindness by mutilating the copy of regular reporters.

Take it from any copyreader, and he is the fall guy of the office. He is the last guesser and there is no alibi if he guesses wrong. He is the boy who knows the middle initial of one McAdoo is "G." and not "J." He knows who is ambassador to the court of St.

James, and he knows where the court is. He knows Judge Denis Sullivan uses only one "n" in his front name, and doesn't like it if two appear.

What a Well-Bred Copyreader Must Know

He can spell almost any word up to three syllables. He knows Diversey Parkway and Archer Avenue don't intersect. He knows when the Russian-Japanese War started, and who stopped it, and where and when. He knows whether the disdainful reporter is hitting the high spots in his story, or has buried the feature down at the bottom of the third page of his copy. He knows whether the technical terms are correct. He knows—but why continue the enumeration? It would seem like boasting.

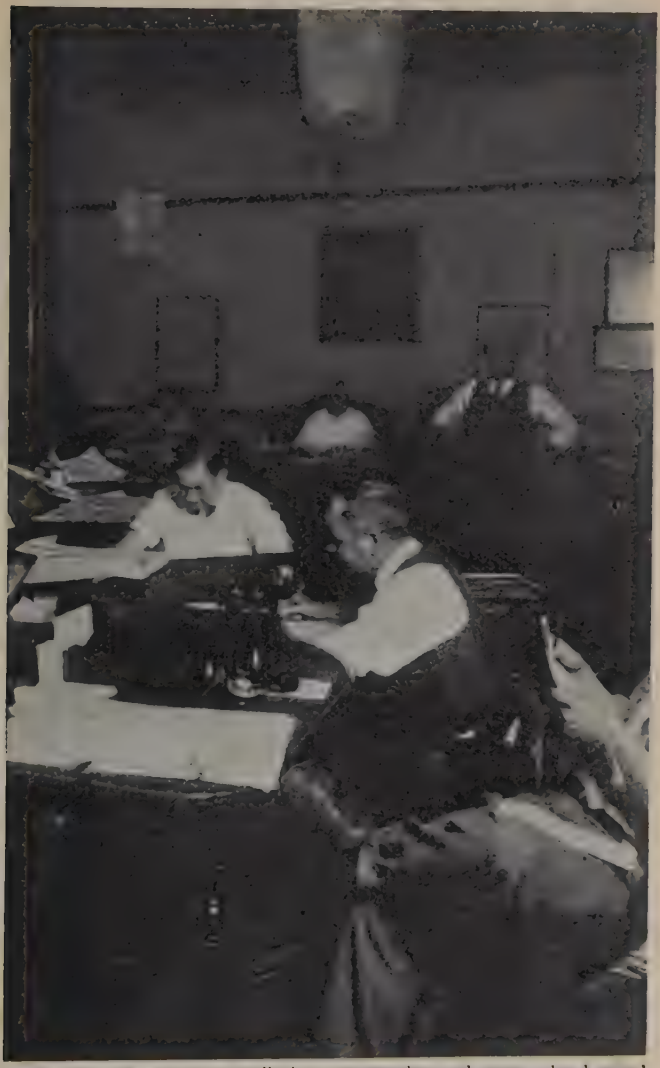
The reporter may be a bit hazy as to any one of a thousand similar trifling matters, but he can pass the buck to the copyreader. The latter will catch it—or at least he should. The reporter will have his alibi—he was writing in a hurry—his typewriter slipped. There is no alibi for the copyreader. The last guess was his, and if he muffed it, the blame is his likewise. The managing editor doesn't inquire in that disturbing way: "Who wrote this story?" It's "Who read it?"

In short, the copyreader is the man who takes the stories as they come from the reporters and the telegraph wires, checks them over to catch mistakes of fact, grammar and spelling, and sends them on to the composing room. But even that, tough job as it is, doesn't complete the story. After the reporter's piece of literature has been translated into the English of the particular newspaper for which it is intended, the office "don'ts" eliminated, the split infinitives mended, the complex sentences simplified, the strained efforts at humor gently deleted or the deadly dull jazzed up a bit—after this the copyreader must sell it to the man who pays two cents to be entertained and instructed as he inhales his "coffee-and" in the morning. He must put a head on it.

THESE MEN SEE TO IT THAT

Above is The Tribune "copy desk," over which all local news passes for scrutiny as to accuracy, interest, and value. In the foreground, somewhat to the left, is the city editor, generalissimo of the local staff, while around him, along the rim of the horseshoe-shaped desk, are the copyreaders. Every item of news turned in by a reporter is scrutinized

YOUR NEWS IS ACCURATE!



by the city editor, read carefully by a copyreader, and given a head suited to its worth, before it is sent to the composing room. This sifting insures news as accurate as human care can make it, and also provides a means whereby discrepancies between different stories can be detected, "day to day" continuity provided, and the like.

The reporter in scheduling his story to the city desk, allows it will take a column and a half to do his subject justice. The city editor will allow he ought to do it in about a column. Later the city editor will hand the manuscript to the copyreader, and tell him to give it about "sixty," which means that percentage of a column. And then in three lines of fourteen letters, the copyreader must tell the story—tell it in a striking way, a way that will attract the attention of the morning reader.

Writing heads is not the easiest of exercises. The editor of The Tribune has called it "the most difficult form of literature next to poetry." And there would be good grounds for giving headwriting first place for difficulty if the headlines ran to any length; for while the poet must maintain a rhythmic march of syllables, the copyreader is bound to a certain number of individual *letters*, and to a style of composition as rigid in form as any type of poetry.

A 24-head can have 10 letters or 12½ in its top line (the letters "l" and "i" count as half letters)—no more, no less; and all too often the pesky headline *will not* shape itself into the required number of letters, no matter how the copyreader racks his brain.

The Tribune's city editor has pictured the problem graphically:

"The Most Exciting Moment in Newspaper Work"

"The most exciting moment I can think of is when, at the deadline—the instant of going to press—a copyreader is trying to summarize a two-column story into a headline of 12½ letters when his mind seems mechanically determined upon 13 letters. That half letter is holding up a whole composing room, a mob of sweating, impatient stereotypers, a battalion of inky pressmen, a wagon train of circulation drivers and a half million readers. The torment that passes in that copyreader's brain is all the nerve-racking strain of a lifetime crystallized into the moment. And yet those who seek to view from the sidelines

the tension of the newsroom will see nothing but a lone individual sitting quietly and thoughtfully at a desk."

Coming to the details of copyreading, let us examine the set up as we find it in The Tribune. The arena over which the copyreading battles are fought is a *copy desk.* This is a broad shelf, waist high and curved into the shape of a letter U, with a sort of shelf inside the U at the curved end, and spaces marked off for several men who sit around the outside edge, called "the rim." The space inside the U, called the *slot,* is for the man in charge, and the copyreaders sit around the outside. The Tribune has four such desks—one for cable news, one for sports, one for telegraph news, and one for handling the local news. As a rule incoming stories are handed first to the man in the slot. He scans them, decides how much length should be allowed, and distributes them to the copyreaders, with any instructions he may think necessary, including the kind of headline to write.

When the Shears Come Into Play

The copyreader then proceeds to get in his work with pencil, shears, and paste pot (the latter two when stories are shortened materially). In his mind, as he reads the story, must be floating a thousand and one questions, of which the following three are samples:

"Is the Johnson mentioned here the brother of the banker, as the story says, or is he that Englewood cousin with the same initials?

"Was the reporter certain that Johnson stole the watch, and can he prove it, or shall we be libeling Johnson if I let that statement go through?

"Are there houses out at 7400 Western Avenue, or should the address be a smaller number?"

All this on top of remembering Tribune "style" for a thousand and one points concerning the choice of spelling for words spelled different ways, The Tribune's rule that a man "lives *in* Common-

wealth avenue," not "on Commonwealth avenue," and the like.

His work done, the copyreader passes the story back to the editor in charge of the desk, and tackles the next story awaiting his attention.

The impression, true enough for some papers, that copyreaders are necessarily men too old to be on the street, is emphatically not true on The Tribune. The Tribune believes that a given newspaper man may be a good reporter or a good copyreader, but he can be at his best in one field only, depending upon his temperament. Therefore, when a man shows himself to be "a born reporter"—the kind of man who revels in outside work, and becomes sulphurous at the mere suggestion of a desk job—he stays with reporting. Another who has a wide fund of information, and that peculiar quality of temperament which keeps details straight even under the heaviest pressure, is likely to be offered a place on the copy desk as soon as he has become seasoned sufficiently in reporting and a vacancy occurs.

The copyreader is an editor. He makes corrections in the text and style of a story. The proofreader on the other hand, as will be seen elsewhere, corrects proofs which are impressions made from the type of the manuscript. And his corrections are mostly typographical.

CORRESPONDENTS. In some of the smaller cities where the salaries paid telegraph and city editors—and sometimes editorial writers and managing editors—leave much to be desired, the pay is frequently augmented by permitting members of the force to act as correspondents for metropolitan papers. Whenever a story breaks which might interest a metropolitan paper, the correspondent telegraphs a short outline of the story, called a "query," with an indication of the length the story will run. The telegraph editor orders it, indicating the number of words wanted, and pays according to its length.

Scattered at various vantage points over the United States and Canada, The Tribune maintains relations with 1,500 active correspondents, many of them on regular salary, but most of them working on the basis described. Nor does The Tribune wait for them to send queries, in many cases. If one of the news associations or services sends a story which The Tribune thinks might be amplified to advantage, it telegraphs its wants to the correspondent at the point concerned, indicating the additional material it wants, and requesting him to rush it.

This system is not designed as a substitute for sending out Tribune men on important stories. The Tribune sends its own men anywhere that a good story may be had, either from Chicago or from one of its branch news offices. But in many cases a story, while interesting, is not important; and here the correspondent finds his place. Likewise he serves, in the case of important stories, to keep The Tribune informed until a Tribune man can be rushed from the nearest staff office to the scene.

COVERAGE. This term must be considered from two aspects, Circulation and Advertising.

Coverage with reference to circulation means the extent to which a periodical is sold in a given territory in proportion to the number of people in that territory.

Coverage, from an advertising standpoint, also means the extent to which an advertising medium circulates among people of potential purchasing power in a given territory.

Thus, to take a concrete example, The Chicago Daily Tribune circulates approximately 600,000 copies among the 980,000 families living in the city of Chicago and suburbs. The Sunday Tribune circulation in the same district is approximately 750,000. In the Chicago metropolitan area, The Sunday Tribune is read by over 75% of the families.

From the standpoint of buying power, Sunday

COVERAGE

Tribune circulation in the Chicago Territory is divided as follows:

95% in best counties.
4% in good counties.
1.2% in fair counties.
.08% in poor counties.

The proportions for Daily Tribune circulation are almost the same. (*See* Advertising; Circulation, for further data.)

COWLES, ALFRED. Alfred Cowles, identified with The Tribune almost from its founding until his death in 1889, was born in Mantua, Portage county, Ohio, in 1832. His ancestors were rugged and hardy characters who originally came from England and settled in Connecticut. They were among the first settlers of this country. His grandfather, emigrating to Ohio, was a leading pioneer of that territory, in which he built the first church.

In the stern, lonely atmosphere of the west at that time, Alfred Cowles grew up. Later he went to the University of Michigan, but without being graduated, and returned to Ohio where he went to a commercial college in Cleveland. He entered journalistic work, working for the Cleveland Leader, in which his brother Edwin was associated with John Medill.

When Medill (*see* Medill, Joseph), sold his interest in this newspaper he had so successfully established, to Edwin Cowles, and came to Chicago, Alfred went with him. For a year he served the new firm of Ray & Medill (*see* History of Tribune and Charles H. Ray) as bookkeeper, and then he bought into the property, serving as treasurer and business manager of The Tribune during the sixties, seventies, and eighties. He died in 1889. (For picture, *see* History of The Tribune.)

CYLINDER PRESS. This is a loose term, applied usually to a rotary press printing from semi-cylindrical plates, but sometimes used to designate a flatbed press having an impression cylinder. Since The

Tribune is printed on rotary presses, the true cylinder type of press is described in the article on The Tribune's press work (*see* Press Room). The flatbed press is described in the article on that subject (*see* Flatbed Press and Printing).

DAILY NEWS. *See* New York News.

DEADLINE. The word has a gruesome sound; and sometimes the gruesomeness becomes woefully apparent to a harassed newspaper worker. A *deadline* is the last moment at which copy may be received for an edition; and the man who is writing or editing a last minute story, with one eye cocked to watch the hands of the clock inching along with frightful speed to the deadline time, feels it to be something dreadful indeed.

However, he makes it somehow, and then the deadline loses its horror for him. And when that happens, he can see its usefulness. It is necessary, in order that the paper may go to press in time to catch outgoing mail trains; and unless there were a rigid deadline copy would keep trickling in long after the time when it could be used.

Each Edition Means New Deadline

Deadlines on The Tribune vary somewhat, with circumstances. As a rule, however, the deadline for reporters and the men who handle telegraph news is about one half hour before press time. The principal deadline is for the Home Edition, which goes to press about 1:00 a. m. for the daily paper's Home Edition, 3 a. m. for the Final, and at 12:00 p. m. on Saturday nights for the Sunday edition.

If an important story "breaks" after the deadline for the final edition, it can be handled for part of the circulation by a replate (*see* Replate). This method

is employed, however, only in cases where the story is of unusual interest or importance.

DEATH NOTICES. In every edition of The Tribune, daily and Sunday, appear the death notices. These are generally printed on the twelfth page of the general news section, and are arranged in alphabetical order. They are usually run for about three days, the interval between the death and the funeral, and occasionally we find one appearing as long as two weeks after the funeral, for the benefit of out-of-town papers, if the deceased happened to be a resident of another city.

These death notices receive quite as much attention from readers as any other department of the paper. There are people of wide acquaintance who scan them to be sure they know about all the deaths they should notice; friends of the deceased, who seek them out for particulars as to time and place of burial; and the like. The majority of death notices are placed at the Want Ad Office at Madison and Dearborn streets, but there are also two persons in the adtaking section throughout the day and night in order to receive last minute notices of death from metropolitan residents, or wires from out of town.

The rates for these death notices are approximately the same as for the usual classified ads.

DISPLAY ADVERTISING. On a newspaper, display advertising means all advertising except want ads appearing in the classified columns, and "reader" ads, set in type resembling (but on The Tribune, clearly distinguishable from) news matter. Tribune display advertising is described in two articles elsewhere (*see* Local Display Advertising; National Advertising).

DISTRIBUTING (COMPOSING ROOM). When the necessary impressions have been made from a form of type, the type in that form is regarded as dead matter. Each separate piece of type must therefore be returned to its original compartment in the type case and each piece of furniture, each lead, rule, etc.,

must be filed properly. This work is commonly known as Distributing.

The Tribune does not distribute type. Instead it melts down every piece of metal from a used type form, with the exception of cuts used for illustrations and standing matter; and the metal is recast into new type by a machine known as the monotype caster. In this way the same type is never used twice, as is the case with the distributing system, and the labor of distributing is avoided. A composing room which follows this practice is said to be organized on the "non-distribution" system.

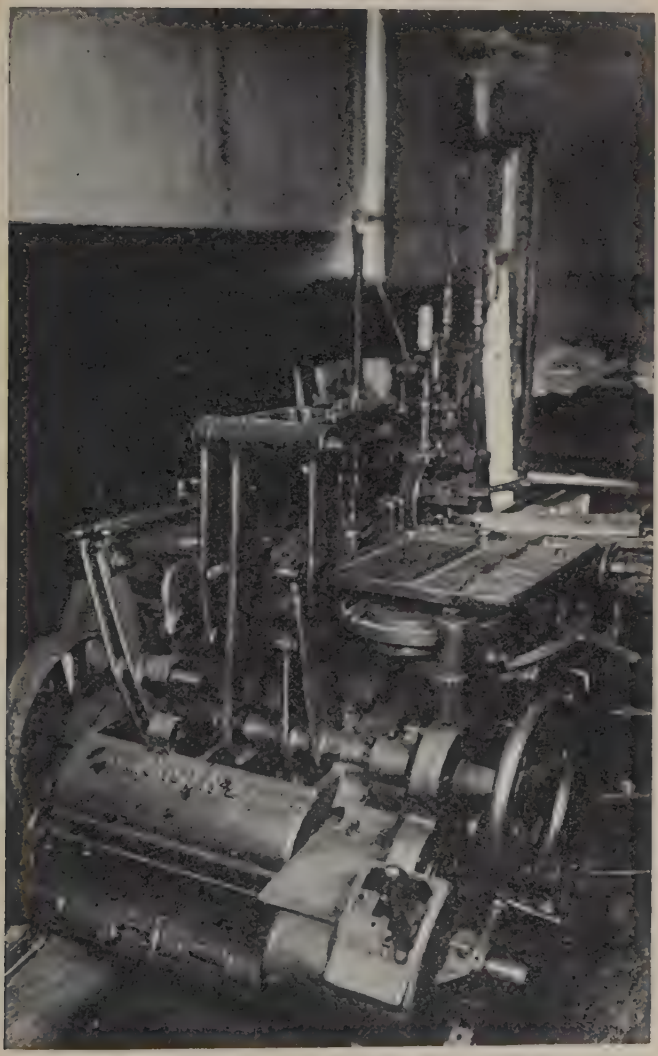
Sometimes Copyrights Spoil the Scheme

There is one circumstance which sometimes prevents complete adoption of the non-distributing system. If a designer produces a new and popular face of type, copyrights it, and declines to permit its use by manufacturers of type casting machinery, the only thing left is to buy the individual type and set it by hand. Such type, of course, is not melted, but is hand distributed after use. Up to date printing shops do not put such type on the press, but stereotype or electrotype all matter using it so that it will not be worn down through being used in actual printing. On The Tribune this practice follows automatically, since all pages are stereotyped. The faces concerned are several styles which are widely used in advertising.

DOMINANCE IN ADVERTISING. Advertising will sometimes fail of dominance even when the choice of medium is wise, if the physical properties of the advertising are lacking in smash, that is, when copy and art work and layout and type are so poorly done or so ineffectually arranged as to fail in impressing the reader.

Advertising often fails of dominance through a poor choice of media. That is, the advertiser, by spreading his advertising appropriation over too wide a field, fails to get proper repetition, and cannot use

THE MACHINE THAT MAKES TYPE



Here is The Tribune's monotype casting machine. The Monotype differs essentially from the Linotype in that it casts single letters of various sizes rather than a number of letters on one line. Because of this, it can be used to cast all the type needed from day to day by hand compositors.

space enough to be effective in the media he employs.

The improper choice of medium is probably the largest single factor responsible for the failure of much advertising to accomplish its purpose. Effective copy and effective display must follow, of course, and then the important questions of where to say it and how to say it having been answered to the advertiser's satisfaction, he is confronted with the problem of *how often* to say it.

Advertising will fall short of dominating despite the medium and the effectiveness of its display if, because of a lack of sufficient funds or because of poor judgment in using the funds at his disposal, the advertiser fails to "come back" frequently enough to make his message remembered.

"How Often Should We Advertise?"

Many factors must be considered in determining how often an advertising message should be repeated. Among them are the appropriation available, the results to be obtained, market conditions, production capacity, strength or weakness of competitive advertising, and the rates of the media considered. After weighing these factors, more and more advertisers who know the importance of dominance are concentrating their efforts in fields they can sell intensively (*see* Zone Seven).

The great basic principle which must be observed above all others, is *only continual pounding away will give dominance.* Keeping everlastingly at it was never so necessary as now to the advertiser seeking to win leadership for his product or his idea, where the repeated effort of competitive advertising tends to obliterate the public memory of his product the moment he lets up.

DOUBLE TRUCK. This term is applied to the two page advertisements or editorial displays which one often finds in the middle of a newspaper section. These are made up in a two page chase, so that each page will face the other when the finished paper is

folded. A double truck differs from two facing pages in that the double truck makes use of the "gutter," or combined margins, which ordinarily occur between a left and right hand page. This limits the use of double trucks to the center pages of a section, since this is the only place where two facing pages come side by side on the press and in the folding machine, so that they can be printed and folded to come out as a unit.

DRAGON'S BLOOD. *See* Half-tones and Line Etchings.

DRAMATIC CRITICISM. In any city as metropolitan as Chicago the business of the stage and the people concerned with it are of interest to most of the readers of the newspapers serving that city. With the growing importance of Chicago as a theater-going center, second in importance now only to New York, the theater takes its place as one of the standard sources of routine news.

For this reason, one of the regular departments on the front page of the feature section in the daily Tribune is the column topped by the simple caption, "Theater." It appears every day of the week and in the event that all of the current plays have been reviewed Theater is composed of informative paragraphs on the doings of Chicago favorites in other cities and a foretaste of the plays to come. While this department is not intended for contributors, its editor does welcome occasional correspondence, if it be concerned with some current play or a question of interest to drama followers.

In The Sunday Tribune this department, greatly enlarged, appears in that feature section given over to criticism of music, movies and letters. No one play is ever exclusively reviewed in this Sunday department, since it is intended to be a commentary on the theater for the preceding week, with anticipatory discussions of the promised plays. The playgoer will also find in The Sunday Tribune a letter from The Tribune's New York correspondent, who, aside from

being one of the foremost dramatic authorities in America, is able to epitomize the New York week in the theater in an entertaining manner, so that the Chicagoan, knowing the effect a certain play or revue has had upon the blasé New Yorker, can decide easily whether to attend if that play comes to Chicago.

DRY BRUSH. *See* Art Work.

DRY MAT. *See* Stereotyping.

DRY POINT. *See* Copperplate Etching.

DUMMIES. *See* Layouts and Dummies.

EDITIONS. A certain train leaves at say 11 o'clock at night for Springfield, Illinois. The next train leaves at 4 in the morning, but that is too late to get The Tribune to Springfield in time to catch the people going to work. Consequently, to get the paper into the Springfield area the last page must leave the composing room where the type is set at 10 o'clock. That is called the deadline for the composing room. The editorial room has its deadline for the edition, which is half an hour earlier. Sending the last page away at 10 o'clock will give the stereotypers time to cast the plates, the pressmen to print the paper, the mailing room time to prepare the bundles and the circulation department time to haul the bundles to the railroad station. When possible there is a "split" order, some copies of a later edition being sent on later trains than those carrying papers for the earliest morning delivery.

The figures as to deadlines are not exact. Many trains have to be caught on narrow margins and five minutes or even one minute's delay by a reporter may result in his story being left out of the paper or missing a train if the edition was delayed going to press in a vain attempt to get his story in the paper. Hence the importance of *editions* or press runs printed at set times, to reach different portions of the circulation. The editions are arranged so as to reach all readers

with the latest news possible considering the time needed to reach them.

The head of the mailing room has to be a train dispatcher, too. He has to watch his margins of time, his supply of papers as they come from the press and figure very closely on his dispatch of trucks and wagons to make the trains. Usually if a train is missed the towns on that line have to go without their papers, but sometimes it is possible for the efficient head of the mailing room to reroute the papers on a later train, perhaps on another railroad. But a late paper is a good deal like a cold fried egg. You don't care much for it. And the object in the newspaper business is to make people care, to make them want the paper's wares.

For the homes in the Chicago district a later edition with later news in it than in the paper sent to Springfield, is feasible. It is necessary to go to press at 1:00 in the morning to print enough papers to supply the homes. Shortly after 4 o'clock the press run is complete, the last wagons and trucks are loaded and on their way to distant parts of the city with newspapers which must be delivered and on the householder's step at daybreak. This constitutes the Home Edition, the one you find on your doorstep if you have your Tribune delivered by carrier.

A Shipwreck Started the "Final"

But there may be later news and so another and later edition (called the Final) has come into being quite naturally, in the Chicago morning newspaper field. The Final edition was an outgrowth of improved communications. A great ship disaster in the St. Lawrence river gave this edition its start and the great war, with its tremendous outpouring of news, made it a fixture. The Final goes to press shortly after 3 o'clock and is sent to newsstands in all parts of the city to supply the public with the very latest news.

Whenever it is possible to catch trains with the

later editions the public that is favored with such train service gets the benefit of the later edition.

The purveying of news is not confined to regular editions. It is the practice of all newspapers when they get an important piece of news to break in on the regular run of the press with what is known as a *replate* (*see* Replate). While the presses continue to hum a change is made on page one and such other pages as may be necessary or desirable, the new news is inserted in place of something of lesser importance, the new plates of the remade pages are cast and then the presses are shut down. The new plates are put on in the proper places, and the presses begin to whir again within a few minutes with some new tale of import to the world inserted among the diverse items on the printed pages.

Better Some News Than None!

It is too bad that those who got the first papers of the run didn't get this startling new information of a government overturned, an emperor assassinated, a gift of millions for education, or whatever it may be. But if The Tribune had delayed or waited for the news to come before starting the presses they would have had no paper at all. Better some paper and some news for these people than none.

The main thing is to give the public the best and latest news at edition time. They expect something, they pay for it, so the paper gives them the best it has at the time, always keeping in mind that tomorrow is another day for more details and more news, and that later details may be found in the newsstand or final edition.

Those portions of a *final* edition which contain a replate may carry the word *extra*, although an extra, strictly speaking, is an extra run of papers printed either before or after the regular editions, or in between edition times. Since The Tribune's enormous circulation requires it to keep its presses running practically continuously from the time the mail edition

starts, until almost breakfast time, The Tribune has no chance to print extras in this sense of the word.

EDITOR. News from Russia, news from China, news from England, news from every known corner of the world—day after day, year in and year out, it comes pouring into the news room of The Tribune, unceasingly, incessantly, accumulating, heaping up, spilling over. All of it is begging for space, clamoring for recognition, for attention. Some one in the complicated machine of a newspaper must be responsible ultimately for all this news. Some one must wade through it, sift it, sit in judgment upon it.

Why the editor? There's one answer! He's the man who tackles this flood, sorts it out, forces it into neatly marshalled columns in your daily paper.

The editor is a high court whose decision, though not necessarily infallible, must carry finality. The mountainous heap of reported matter that is unloaded daily upon the news room of a great paper is as often as not, absurd, filled with errors, verbose, improper, trivial, and fraught with hidden dangers for those who would print it. The absurdities must be deleted, the errors corrected, the improper made proper, and the dangers guarded against. So, in steps the editor and his assistant editors to accept responsibilities, exercise authority and wield the blue pencil.

The story of Mexico's latest revolution is given just the space it deserves and no more. The Page One cartoon dealing with the political situation in Italy conforms to the newspaper's established policy on Italian matters; the story of a bank failure at the top of column 4 page 3 is scanned to see that it fixes no responsibility and makes no imputations not justified by the known facts. Order has come where chaos so easily might have been; a newspaper emerges—cleancut, intelligible, sane, fair-minded, and easily readable when it might so easily have been none of these. Editing has done this; and the men who have done it are the editors.

THIS IS "THE EDITORIAL SANCTUM"

Where the Okays come from! View of the handsomely appointed office of the Editor of The Tribune, on the 24th floor of Tribune Tower.

Then too, the public is not content with a newspaper which is merely a purveyor of news bulletins. It wants its paper to stand for something; to take a citizen's interest in the community, to battle for what it believes to be right, to fight down what it believes to be wrong. This calls for decisions on matters of policy, and editorials to express, and win agreement with these decisions. So there's another answer to the query, "Why and what is an editor?" He decides the pros and cons of his paper's attitude on public matters.

There Must Be Interesting Features

Finally, there is the matter of "features." The modern newspaper is not merely a purveyor of news and promoter of policies. It is freighted with matter designed to entertain, and perchance, to instruct—fiction for an idle moment, hints on fashions and cooking, cartoons, pictures and comics. All this must be selected, balanced, and presented attractively. And

there is the third "why and what" of an editor. He provides for the paper's features. Truly a complex personality!

Naturally, so gigantic and complex a task can not be handled for a paper like The Tribune by one man, no matter how remarkable he might be. There must be delegation of authority—a corps of editors, a hierarchy like the system of command in an army, radiating downward from the chief who controls it all, through intermediate grades to the men in command of the "soldiers"—that is, to the men in immediate command of the reporters, correspondents, and copy readers who prepare the actual script of the news. And the men who compose this hierarchy must have unusual mental quality, for they have a most complex dual function to perform.

Many Wills Acting As One

There can be only one supreme will, one general policy, on the paper, if it is to be powerful and successful. The supreme will is that of the Editor-in-chief. But the chief cannot be in twenty places at once to enforce his will; so the subordinate editors come into being to enforce his will for him and control their share of the work just as the chief would if he were in their places.

This does *not* mean, however, that they become mouthpieces only. If the chief were in their places, he would exercise judgment, create ideas, start something new. So must his subordinates. They must be sovereigns in their realms; they must be creative, decisive, progressive, and must handle their problems with as much decision and finality as the chief would. Naturally, a man who can be both king and subject at one and the same time, in the complexities of newspaper production, must have mental capacities of unusual quality.

First in this array comes the Editor-in-chief, who so frequently (as is the case on The Tribune) is also the publisher. Next comes the managing editor and

under him his assistants, the city editor, the news editor, the night editor, the telegraph editor, the cable editor, the art editor, the sporting editor, and the Sunday editor. Under these in turn come the other sub-editors and then we reach the copyreaders, special writers, and reporters who prepare the stories.

Owing to the wealth of material to be treated, each of these offices will be described in a separate article (*see* City Editor; Managing Editor; etc.). Here we can conclude by pointing out the one quality in such a staff which reigns supreme above the others. It must be *human.*

Being Sensitive to All Humanity

The paper, to be successful, must be acutely sensitive to the pains and pleasures, hopes and fears, of all humanity. An editor may drive his car, or even ride in a limousine, to and from his work; but he must be able to feel as indignant as the victims over poor service from a common carrier. For personal reading he may prefer Anatole France and Browning; but he must understand the enthusiasm of others for "pot boiler" literature. And it works the other way around, as well. His notion of a good time may be to put on old clothes, let his whiskers grow, and spend a week fishing in the north woods; but he must understand and sympathize with those who prefer white flannels, beach costumes and promenades at Nice, Monte Carlo, Miami or Coronado. He may fancy rough furniture and sitting around collarless and in carpet slippers when at home, but he must be able to sense and portray news that will interest readers who fill their homes with period furniture and rare bric-a-brac, and would rather die than be seen in anything but the most correct attire at any time.

In a word, he must be sensitive to anything that affects anyone, and must be keen to catch all these little ripples on the stream of modern life and reflect them in his paper. Then, when he has a paper that interests everybody, that is sensitive to and sympa-

thetic with, the interests of every honest person, from ditch digger to multi-millionaire, his paper will be truly great.

And herein, so The Tribune believes, lies one of the secrets of its appeal—for it is this breadth of view in its executive staff that The Tribune always has sought and has succeeded in finding, through the four-score years of its existence.

"AFTER THESE, THE DELUGE"—FROM VOX POP!

How The Tribune "Speaks Its Mind" Through Its Editorial Board—and Thereby Stirs up Hosts of Friends and Enemies

EDITORIALS. Perhaps one of the most distinctive marks of the new journalism is the radical change apparent in the editorials of the metropolitan newspapers as a body. The long winded editorial of a generation ago which frequently ran two columns or more has practically disappeared. As a vehicle for displaying a certain pompous erudition, it was most effective, and quite frequently, by its unalloyed partisanship, it was a strong contributing force for shaping public opinion. But regardless of its merits it was doomed partly at least by the same conditions that doomed the formal, stilted, fearfully detailed news story of its generation.

The editorial of today, like the news story, must be timely, accurate in the information upon which it is based, and intelligent in its expressed opinion. And it must be easily and quickly read if it hopes to capture the attention of the busy reader. Humor, formerly taboo, is now an important part of the editorial. Self conscious dignity has given way to a note presupposing familiarity between the writer and the reader; and a frequently unreasonable and often antagonizing dogmatism has been supplanted by a recognition of the fact that the newspaper reader

of today is becoming more and more able to think for himself, and that what he wants first of all is news, rather than another's interpretation of that news.

Before, where the editorial was invariably an expression of the opinion—frequently the prejudice—of one man, today it is the result of the comparing of views by half a dozen men, grouped around the editorial table in daily conference for that very reason. Here the news of the day is thrashed out and the newspaper's interpretation of the facts is determined. Thus The Tribune editorial, although written by one man, is now the sane expression of the composite opinion of an internationally important institution.

On The Tribune this conference is held at ten o'clock each morning. It is attended by the editorial writers, the chief political cartoonist and the Editor-in-Chief. Frequently, too, departmental editors attend this conference by invitation.

After determining the general lines which the editorial campaign for the next day shall follow, assignments are given to the members of the staff. In this, due regard is paid each man's personal convictions on the subject about which he is asked to write, and the aptitude of his style for expressing the particular attitude to be conveyed. The editorial writers have at their command the extensive reference facilities of The Tribune (*see* Library; Morgue).

Every newspaper worthy of the name has back of it a firmly established set of principles, either expressed daily at the mast-head of the editorial page, or tacitly understood. These principles, known as the paper's policy, are the touchstone by which its opinions and the utterance of those opinions editorially are arrived at. This policy may be the inherited tradition of years of existence, or it may be acquired with the most recent owners. In either event, the policy of a newspaper is a most tangible thing and accounts in a large measure for the standing of that paper in the eyes of the newspaper reading public.

The general lines of Tribune editorial policy have been reduced to a specific program and printed repeatedly on The Tribune editorial page. The Tribune program, enumerating the most important things for which the paper stands, changes constantly, with the march of events; but the spirit of the program may be sensed from the following excerpts:

THE TRIBUNE'S PLATFORM FOR METROPOLITAN CHICAGO

1. Make Chicago the First City in the World.
2. Start Building a Subway.
3. Electrify the Railroads.
4. Abolish the Smoke Pall.
5. Build Safe Streets and Highways.
6. Re-establish Constitutional Representation.
7. Build Chicago the Best Convention Hall in America.

FOR THE MIDDLE WEST

Build a Nine-Foot Waterway to New Orleans.

A Highway System Adequate at All Points to the Demands of Traffic.

Purchase of Western Railroads by Western Investors.

National and State Legislation to Encourage Regrowth of Our Forests.

Prevent Flood Devastations in the Mississippi Valley.

Other problems, of course, are met as they arise; but the above policies are kept constantly in mind, and public opinion on them formed and crystallized by consistent editorial hammering.

ELECTRICAL DEPARTMENT. In practically all its mechanical operations The Tribune utilizes electricity. It purchases upwards of 625,000 kilowatt hours of current every month. This current is received from four different generating stations over sixteen separate feeder lines, any four of which will run the entire Tribune Plant. Continuous operation is thereby safeguarded. Any trouble on any one of the feeder lines causes an instantaneous, automatic throw-out.

This current lights 25,000 incandescent lamps and operates 774 motors in the three Tribune plants.

THE NERVE CENTER OF THE PRESSES

Located on a sound-proof, glass enclosed balcony above The Tribune presses is an amazing automatic switch board, controlling the whirl and the roar of the giant monsters which turn out three-quarters of a million Tribunes each night!

Eleven electricians are regularly employed. The most spectacular work done by electricity in the production of The Tribune is that at the presses with their extraordinary system for automatic electrical control of the various press units.

With The Tribune's control system, the slow motion speed and the acceleration from slow speed to a maximum of 36,000 papers per hour, are the same

with a quad press as with an eight-roll press or a double octuple. The equipment starts the quad press without a perceptible jerk or jar and it does the same with the double sextuple. The acceleration is smooth and even. There is every safety device possible to protect the employés and give them convenient and absolute push button control of the press from any working position they may occupy.

Everywhere electricity is found performing difficult tasks smoothly, noiselessly, instantaneously, as the mechanics merely push buttons. The stereotype casting machines operate electrically. So do the conveyors which carry the fifty-pound plates from the foundry to the presses. So do the belt conveyors which move hundreds of tons of papers back and forth through the mailing room each day. Even the metal in the linotype machines is melted and kept hot by electricity.

Pneumatic Tubes Under the Chicago Loop

Pneumatic tubes, which carry to the Tribune Plant advertising from the business office at Madison and Dearborn streets and news from the Associated Press and the City News Bureau offices at Clark and Randolph streets are operated by electrically driven, forty-horse-power air compressors located in the basement of the Plant.

These tubes run by a rather circuitous route from the old Tribune Building to the Associated Press and City Press offices in the Ashland Block and thence to the Plant. There are three and a quarter miles of these pneumatic tubes and a carrier makes the round trip in five minutes. The tubes are operated by a unique system in which the carriers are pulled to the Plant by vacuum and shot away from it by compressed air.

Two electrically-driven pumps are depended upon for fire protection at the Plant. One expels the water at a pressure of 300 pounds to the square inch and the other at 125 pounds to the square inch. An

electrical, automatic control is so arranged that when any hose is opened the pressure drops to 80 pounds, which starts the low-pressure, automatic pump, forcing the pressure up to 100 pounds and keeping it there. These pumps take their current direct from the mains in the street and cannot be interfered with by any switchboard trouble in the Tribune Plant.

The Freight Tunnel Supplies Cool Air!

The electrical department also supervises the elaborate system which ventilates all portions of the Plant and Tower needing a special supply of fresh air. One system draws cold air from the tunnels which underlie the Loop district, mixes it with fresh, washed air from the outside, and supplies the cool air to the press room and stereotype foundries, thus keeping these departments cool on the hottest days in summer. Another delivers washed and tempered air to the reel floor, press room, and elevator shafts. A third supplies washed and tempered air to the paper storage floors, while a fourth supplies washed and tempered air to the composing room and local room. Altogether these systems supply 113,000 cubic feet of washed, tempered air every minute to the departments they serve. Another system at the former Tribune building in the loop takes air from the street level, refrigerates it, washes it, drys it, and delivers it to the Want Ad Store.

ELECTROS AND ELECTROTYPING. While The Tribune, in common with other newspapers using stereotypes, does not print from electros, nevertheless the size and nature of its business require it to have a complete electrotyping plant, and to make a quantity of electros which many electroplating firms would consider a healthy amount of business. The Tribune's electro work consists of preparing electros for the colored comic sections, and working up syndicate features for all clients who want their material in electro form, as well as doing a multitude of odd jobs for various departments.

An electro, briefly, is a duplicate of an original half

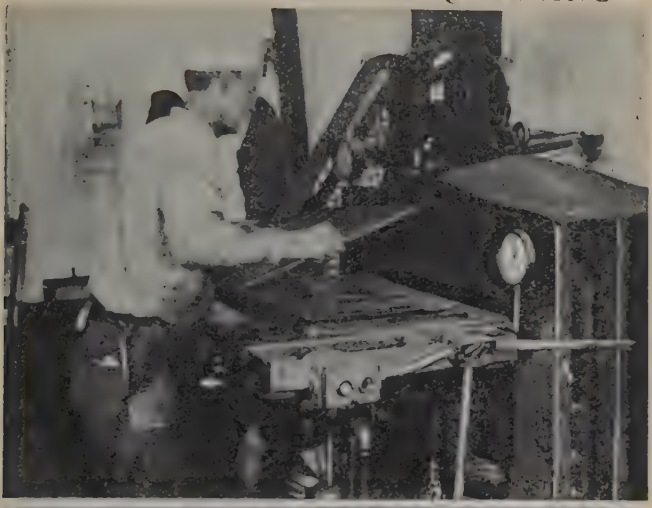
tone, zinc etching, or locked-up form of type. Its advantage, in the case of engravings, lies in the fact that the owner of the original engraving may keep the original, furnish electro duplicates to as many printers as he wants, and run no chance of having his original lost. Likewise the original is not worn out through being used in printing. In the case of type, the original type can be broken up once the electro is made, the electro is much easier to handle in making ready for printing, and it will last longer than type, without showing signs of wear. Also, by making several electros of the same page, type can be duplicated as often as desired.

Electros are possible because of the phenomenon of *electrolysis*. It happens that if a direct electric current be passed from a plate of copper through a solution of copper sulphate to another conductor, it will take copper from the "entry" plate (the anode) and deposit it on the conductor through which it leaves the solution (the cathode). Further, in depositing metal on the cathode, the current lays the copper, with microscopic accuracy, into every crevice and contour of the cathode. With such a phenomenon available, the manufacture of duplicate engravings or duplicates of type forms is simple as explained beneath the accompanying pictures. (This explanation follows the theory of electricity which is standard for describing industrial processes.)

When an electro of a half-tone is sent to The Tribune by an advertising client it cannot, of course, be used on the press, since The Tribune's press unit is a stereotyped plate of an entire page. The electro is simply treated as though it were an original half-tone, being locked up in its proper place and yielding an impression, together with the other matter on the page, to the stereotype matrix (*see* Stereotyping).

The real field of electros lies rather in medium to high grade printing, using half-tones with screens of from 100 to 133 lines to the inch. Electros must be

SQUEEZING THAT IS SQUEEZING



To start making an electro, the electrotyper takes a sheet of metal heavily coated with wax and gives the wax surface a coating of graphite. Then he places the sheet, waxed side down, over the type or other matter to be electrotyped, as shown in the upper picture. The sheet and type then are moved into the press and subjected to a pressure of from 400 to 600 tons — enough to force the wax into every crevice of the matter to be molded. The second picture shows a completed mold.

FOLLOWING THROUGH WITH

The pictures on these two pages show how the mold, produced as described on the page preceding, is made to produce a finished electro, ready for printing. In the upper picture on this page, the electrotyper has placed the molded wax, which he has dusted again with graphite, into a machine which beats the graphite thoroughly into every crevice of the mold. You can see the brush which does this just inside the opening. After this the mold is placed in one of the vats shown in the lower picture on this page. Here an electric current, acting by electrolysis as described

THE NEW ELECTROTYPE

in the text, deposits a thin film of copper over the surface of the mold, reproducing in copper every detail which the wax previously had taken from the type and cuts. When the film is thick enough, it is pried from the mold as shown in the lower left-hand picture, and is backed with type metal to the requisite thickness. The man at the top of this page is backing one of these copper films, or "shells," as they are called by electrotypers. The bottom picture shows the backed shell being planed to the exact thickness desired, this being the last step unless the electro is to be curved.

used when a high grade half-tone job is printed on a rotary press. A locked up page of type cannot be curved to fit the press; so the page is electrotyped, and the electro is curved to the proper shape. The electro stretches a bit in the curving, and the original should be a trifle short because of this.

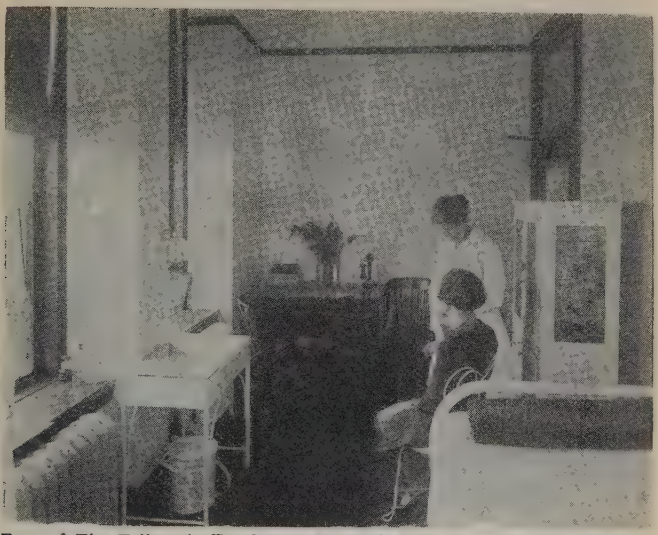
Electros are charged for according to their area, and cost quite a bit less than a half-tone of the same size. Extra electros, made at the same time, cost even less than the first.

EMBARRASSING MOMENTS. Were you ever in a tight place, a ticklish situation, and just about the time you thought you were going to squeeze out of it with an apparently perfect alibi, some intelligent person dashed that alibi to pieces with a single query, or some friend unwittingly blundered, and you were "exposed?" Your poise was utterly destroyed, you began to fidget nervously, and most likely your complexion was changed in an instant from its natural hue to an unpleasantly prominent crimson.

It was for all those temporary unfortunates who at some time or another were in just such a position, that the department My Most Embarrassing Moment was instituted by The Tribune, and is so popular that it appears in The Tribune daily and Sunday. Naturally, since the letters sent into this department are of no value, they are not returned to the senders. They are all addressed in care of The Tribune to Embarrassing Moments, and most of them are quite humorous, although not infrequently one finds a letter verging on the pathetic, and if the reader has ever been in a similar situation, he appreciates and sympathizes with the writer. One dollar is paid for each letter accepted and published.

EMPLOYES' BENEFIT PLAN. On December 1, 1919, The Tribune Company after careful consideration of the recommendations of its employés' council, known as Medill Council, and examination of the various benefit plan systems at that time in operation, adopted

GOOD MORNING, NURSE!



Part of The Tribune's Employment Benefit is the spick and span completely equipped first aid room with an attendant trained nurse always ready to remove that cinder from a Tribune eye or bind up that cut on a Tribune finger.

a benefit plan as an evidence of its appreciation of the co-operation and fidelity of its employés.

Since the inception of the plan additional features have been added and in a few cases the rules under which the plan is operated have been amended. The various plans instituted are:

Sickness and Accident Disability Benefits.
Dental Service for Employés.
Vacations for Employés.
Death Benefits.
Pension Plan.
Wedding Gifts.
Medill Building & Loan Association.
Dearborn Mutual Benefit Association.

The general rules under which these various plans operate are as follows:

Sickness and Accident Disability Benefits

All employés are divided in four classes according to the length of time they have been with The Tribune.

Benefits are scaled in accordance with the length of an employé's service.

Each new employé must take a physical examination so that persons afflicted with communicable diseases may not be hired. This examination also brings to light any constitutional disorders so that these may be corrected.

The employé must immediately notify his department head upon incurring disability from sickness or accident. A medical investigator is assigned to investigate each case. If his report shows that the employé is entitled to compensation, his name is placed on a special disability payroll.

In maternity cases, where women employés desire to leave their employment temporarily because of confinment, they shall be entitled to receive six weeks full pay during their absence providing that two weeks of that period shall be considered as taken in lieu of a regular vacation.

In the event of disability from accident suffered during the course of employment, it is the general policy that the employé shall receive full pay for the entire period of total disability.

The maximum limit an employé may receive in such cases shall be equal to the death benefit paid in the event of injury.

When any complaint shall arise in the administration of the plan, the employé may present his case to the Medill Council, and the recommendation of this body shall be presented to the management for full consideration.

A graduate nurse, assigned to the Employés' Benefit Plan Department, renders first aid and gives professional advice to any employé concerning his physical welfare and that of his dependents.

Dental Service for Employes

The services of a dentist are provided by The Tribune Company for employés. The dentist will examine and clean the teeth of Tribune employés without

"ISN'T IT JUST TOO WONDERFUL!"

In an organization as large as The Tribune, it is inevitable that many marriages will occur during the course of a year. Such events, of course, call for some token of esteem and congratulation — and The Tribune provides this recognition in the form of extra vacation or a set of silver. If, as often happens, both bride and groom are Tribunites, the silver allowance is doubled.

charge. Each employe whose teeth are examined receives a diagnosis card for the use of the employé's own dentist.

Each employé coming into the Benefit Plan must have his teeth examined by the dentist.

Vacations for Employes

All employés who have been in the employ of The Tribune for one year or more are given a vacation of two weeks with full pay. All employés who have been in the employ of The Tribune more than six months and less than a year are given a vacation of one week with full pay.

Death Benefits

The Tribune at its own expense insures the life of each employé upon the completion of five years' continuous service for an amount equal to the salary or

wages paid during the twelve months immediately prior to the ending of such five years' continuous service.

The maximum amount that will be paid in each case is One Thousand Dollars ($1,000).

Pension Plan

Administration of the Pension Fund shall be in charge of a Pension Board of three members appointed annually by the Board of Directors of The Tribune Company.

All Tribune employés are eligible to pensions.

All employés who shall have reached the age of fifty-five years and have been employed for more than fifteen years by The Tribune may, at the discretion of the Pension Board, be retired from active service and become eligible to a pension.

All employés who have been twenty or more years in service may, at their own request, be retired at the age of sixty.

All employés who have been thirty years in the employ of The Tribune, may in the case of disability, be retired upon a pension, irrespective of age at the time of retirement.

Sums paid as pensions shall be as follows: For each year of active service an allowance of two per cent of the average annual pay during the ten years preceding retirement.

No pension shall exceed $100 a month, nor be less than $18 a month.

The acceptance of a pension shall not debar any retired employé from engaging in another business, providing that such business is not prejudicial to the interests of The Tribune.

At the discretion of the Pension Board, allowances may be continued to widows and orphans of a pensioner for a period.

Wedding Gifts

Any employé who has been in The Tribune employ for a year or more prior to his (or her) marriage is

"IT DOESN'T HURT A BIT!"

Snugly ensconced on the twelfth floor of the Tower is a completely equipped dental office, maintained as part of the service offered Tribune men and women. Free inspection, diagnosis, and cleaning are provided, but the service is not intended to replace the family dentist when it comes to more serious dental operations. The necessity for such work is minimized, however, because periodical inspections detect trouble as a rule before it has become serious.

entitled to a choice between an additional two weeks' vacation with pay or a wedding gift of a chest of flat silver to be selected and paid for by The Tribune.

In addition to the above benefit plans, The Tribune offers its employés the following aids and incentives to saving money:

Medill Building and Loan Association

This association encourages thrift by providing a safe and remunerative depository for savings and surplus money (*see* Medill Building and Loan Association).

Dearborn Mutual Benefit Association

This association is conducted by employés for the purpose of saving money and for obtaining temporary loans when necessary. It operates for fifty weeks of the year, liquidating just before Christmas each year. In the case of the death of any member, the Associa-

tion pays to his beneficiary the sum of $500.00 out of a fund created by general assessments levied upon the members.

ENAMELED PAPER. The brilliant, glossy paper which we find in certain of the better magazines and in expensive books and catalogues, is "enameled." Like many other papers, it derives its name from the finishing process it undergoes in the paper mill. There are two methods of enameling, one resulting in a glossy surface, and the other in a dull, but nevertheless smooth and finished surface. Either grade gives the splendid results which make enameled paper the best stock on which to print fine illustrations.

How the Enameling Is Done

The actual enameling is done by running a web of paper through a large container filled with an enameling solution. When it has been thoroughly coated on both sides in this container, it goes through a pair of rollers adjusted to spread the enamel evenly. Then it passes through a series of brushes which are so placed as to brush both sides of the paper. The enameled paper is now conveyed to the drying room. When it has been dried it is calendered once again to obtain a high finish.

Enameled paper should be used for all jobs containing half-tones with a screen finer than 133 lines to the inch—and for jobs containing half-tones with that screen, if there is any reason to believe that the presswork will not be of the highest quality. Enameled paper is the most expensive class of stock ordinarily used for book and pamphlet jobs, and its use runs up the cost of the individual piece. If the cost seems prohibitive, when figuring on a job, coarser screen half-tones and the "super" type of paper should be used. Another point to remember is that the use of enameled paper does not, as a rule, improve the appearance of coarse screen half-tones. Its use may be desirable, as a means of getting a better-looking page; but so far as the half-tones are con-

cerned, it will show up their coarseness, rather than improve the appearance obtained.

ENGRAVING. Since this book contains separate articles on the different methods used in engraving, nothing but a bird's-eye view of the art need be given here. The broadest division is that between the three fundamental processes of relief, surface, and intaglio reproduction, which developed almost as soon as the printing art was born.

"Relief" reproduction, or "letter press," uses raised characters and surfaces to impress ink on paper. The outstanding engraving methods employing this principle are the half-tone and line etching methods, with a few special processes such as photogelatin. "Relief" reproduction produces the great bulk of pictures seen in the books and magazines of today.

"Surface reproduction" employs a flat surface which has been treated chemically, so that some portions will take ink and others will not. Paper then is pressed against the inked surface, and the ink is transferred to it. The outstanding method of this sort is *lithography* (*see* Lithography), which is used to produce posters, the huge "bills" for billboards, and many special forms of printing.

To make an *intaglio* reproduction, the design to be printed is cut or etched into the surface of a flat or curved metal plate, and the depressions are filled with ink. Next the surface is cleaned, removing all ink except that found in the depressions. Paper then is pressed against the plate, and by sucking up the ink, takes the design. Steel and copperplate engravings, rotogravure and the form of pictures called by artists "etchings" belong in this class.

Perhaps the two commonest tasks in using these methods are scaling copy and planning "trick" jobs.

How Pictures are "Scaled"

If—as usually is the case—the engraving will have a size differing from the corresponding surface of the copy, it is necessary to "scale" the copy. "Scaling"

is done by working with a diagonal. A rectangle of the size and shape of the finished engraving is drawn on a piece of thin tissue paper, and its lower left-hand and upper right-hand corners are connected by a diagonal line.

Now lay the paper over the copy, putting the lower left-hand corner on whatever part of the photograph is to become the lower left-hand corner of the engraving. Turn up one edge of the paper, and locate on the copy the part that is to become the upper right-hand corner of the engraving. This part *must lie under the diagonal* when the tissue paper is in place, if the finished engraving is to have the desired shape. Flatten the paper on the copy, look through and find the point you have just located, and make a mark on the diagonal just over it.

Usually this point will lie outside or inside the first rectangle you drew on the paper. If outside, prolong the lower and left-hand edges of the first rectangle, and draw perpendiculars from these lines to the point you have just marked on the diagonal, thus constructing a new rectangle. If the marked point was inside the first rectangle, you can draw the perpendiculars without having to extend the side lines.

This new rectangle gives the area of the copy to use. If desired, this rectangle can be copied onto the face of the copy with water color white, with an indication of the size one side is to be in the cut. Or the tissue paper can be pasted by one edge so that it lies over the copy, and the new rectangle, marked to show the size of the finished engraving, will indicate how much of the copy underneath is to be used. If there are special directions for Ben Day work or retouching, they may be written lightly on the overlay with pencil.

The real thrill in ordering engravings comes when you have a "trick" to work out. Suppose we must produce an engraving to advertise an electric iron, and we want to combine several drawings we have

on hand into copy for the cut. For example, we have a line drawing of the housewife using her new electric iron, and obviously happy over possessing it. We have a wash drawing of the iron itself, with a line border around it, and we want to get in a photograph of the manufacturer.

We begin by making an exact sketch of the finished job, showing everything in proper dimensions and position. Also we write on it: "Layout—*not* copy."

Tying Everything Together

Now, we know from experience that such a combination drawing needs a simple line design of some sort to hold the different parts together. We have a line already around the picture of the iron; and by making the woman's head overlap into the iron picture, we tie the line drawing into the picture. All that remains, therefore, is to "tie in" the picture of the manufacturer.

This we can do easily by providing for a thin circle to go around it, and having the circle, with its enclosed picture, overlap the upper left hand corner of the iron.

Also, in studying over the problem, it occurs to us that the line drawing of the housewife is a bit "thin" —that is, lacking in substance. It needs some shading—which we know can be applied by the Ben Day process. So we order some Ben Day shades.

Now we have all our copy in hand, and we are ready to mark it for size. We mark the different drawings with the dimensions they are to have, labeling them "Copy A," "Copy B," etc., and writing on each piece whether it is to be reproduced in line etching or half-tone. These instructions are to be repeated on the sketch layout.

With the copy marked in the manner described, the engraver is practically certain to produce a cut of the sort we want. How he goes about it to produce the desired engraving will be described in the article on Half-tones. Extensions of the

This picture shows the sort of layout, or artist's drawing, which should be furnished the engraver whenever a complicated engraving is to be made. As explained in the text, this drawing is to guide the engraver in combining several separate pieces of copy into a finished cut, having both line etching and half-tone printing surfaces. The text explains how the layout is prepared, and on a later page, an impression from the finished engraving is shown, for comparison with this layout.

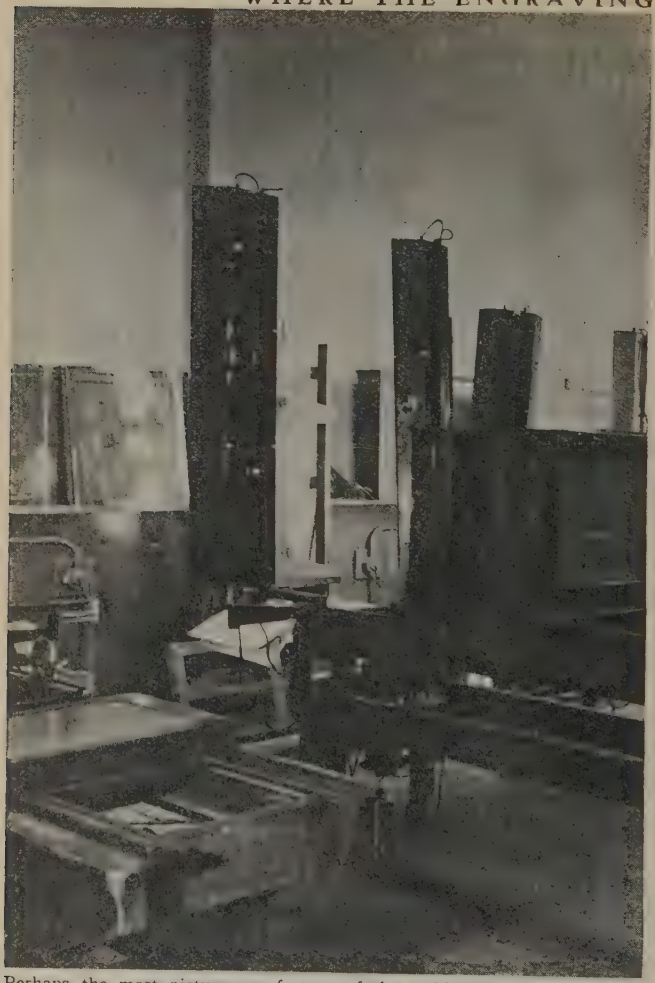
AFTER THE ENGRAVER IS THROUGH

The finished job showing how the layout indicated on the tissue overlay has been followed faithfully by the engraver.

method may be made easily to cover any job, no matter how complicated. The only limits are one's knowledge of what an engraver can and cannot do, so that all necessary directions will be given, and nothing impossible will be demanded.

Complete mastery of these tricks, and facility in using them, come only as the product of long experience. However, if you have the processes described well in mind, you can always check over any "stunt" you contemplate against these processes, and

WHERE THE ENGRAVING



Perhaps the most picturesque feature of the etching department is this camera room, with its lofty ceiling, its powerful lights and grim shadows,

judge whether it can be done or not; and eventually the ability to judge the practicability of a stunt will be almost instinctive. It is a case of the good old rule that applies to almost everything in life, holding

GETS ITS START IN LIFE

and the men starting the manufacture of cuts by photographing the various pieces of copy turned in by the editors and by advertisers.

true in this: "A foundation of knowledge, ripened by experience, makes the master."

ETCHING ROOM. Contrary to the traditional notion that editorial offices are permeated with an aroma of

printer's ink and stale tobacco smoke, the odor which greets the visitor to The Tribune's local room is a "nippy" smell, faint but persistent, suggesting strong acid. And that is exactly the source of the wisp of odor—for it comes from the nitric acid used, not by the editorial people, but in the nearby etching room where the cuts are made. Nor is it inappropriate that this odor should oust the smell of ink from its time honored importance in a newspaper sanctum—for pictures, and plenty of them, are the distinguishing mark of an up-to-the-minute metropolitan newspaper.

Many newspapers, even some of large size, have this work done for them by outside concerns. The Tribune, however, has maintained its own etching room for decades, and has developed it constantly—so much so, in fact, that some engraving processes, such as rotogravure, have been established as separate departments, and even given separate buildings. The present-day etching room confines its efforts, therefore, to producing the material for printing the pictures appearing in the black and white sections of the daily and Sunday Tribunes, and the colored comic supplements.

Since the working processes used are described elsewhere (*see* Half-tones and Line Etchings), this article will deal with the etching department itself, its organization, equipment, and volume of work. Likewise the article will deal only with black and white work, rotogravure and color work being described under their respective titles (*see* Color Printing; Rotogravure).

The Tribune's etching room occupies the east end of the fourth floor of the Plant adjoining the morgue, the local, and art rooms. The equipment includes 5 cameras, 5 Ben Day outfits (*see* Ben Day Work for specimen films) and a large assortment of half-tone screens, together with all tools and equipment.

Two shifts of men are employed. From 15 to 20

men are on the day shift, employed chiefly with making cuts to be used in advertisements and in the Sunday Tribune feature sections. The night shift, numbering 26 journeymen, one Ben Day man, and four apprentices, works from about 6 P. M. to 2 A. M. It handles most of the work for the news department. It cleans up all left over work the day shift did not finish. This shift also does some commercial work for outside customers whenever such jobs can be taken without slowing up Tribune work. Owing to the speedy service given, a considerable volume of this sort of work is handled.

A Cut in Half an Hour!

While the time taken to complete an engraving varies, the etching room can make a line etching or a half-tone on zinc for newspaper use in thirty minutes or less. A fair idea of the work done by this department may be gained from the fact that an average daily paper may contain 50 editorial half-tones, and 25 line etchings while a Sunday paper may contain 150 editorial half-tones and 50 line etchings, in addition to scores of line etchings and some half-tones made for advertisers. Altogether, nearly 200,000 square inches of engravings are produced every month, while 80,000 pounds of zinc and 245 carboys of nitric acid are used every year.

AN OUTPOST THROUGH WHICH CHICAGO SPEAKS TO EUROPE

The Story of The Tribune's Paper Published in Paris and How the Entire Continent Watches It to Gauge American Opinion

EUROPEAN EDITION. In order to help uphold the morale of the overseas troops, The Tribune in 1917 began the publication of an English daily newspaper in Paris, known as the Army Edition of The Chicago Tribune.

At great expense and in the face of almost over-

whelming obstacles, this novel newspaper was printed and distributed. Since it was published mainly to give the boys up-to-the-minute news from home, cable tolls were tremendous. Censorship, both French and American, complicated editorial problems. Since the type had to be set by men who understood no word of English, mechanical difficulties were multiplied. Since it had to be delivered each day through a war-torn country to scattered, shifting groups of soldiers whose locations were kept secret by censorship regulations, circulation problems hitherto unheard of were presented. Bundles were delivered to front line trenches by airplanes. French newsboys sold Chicago Tribunes wherever American troops were quartered. So popular did the Army Edition of The Tribune become that notwithstanding all its hardships it eventually made money. After the signing of the armistice the books of The Tribune's Army Edition were closed and the profits were forwarded to General Pershing, to be used for army charities. His acknowledgment is given elsewhere (*see* History of the Chicago Tribune).

Change Name to European Edition

After the armistice the name of the paper was changed to The European Edition of The Chicago Tribune and it has been published since as a militant exponent of Americanism in Europe.

During the negotiation of the Peace Treaty it played a highly important part, a fact testified to by members of the American delegation to Versailles. It secured the famous Peace Treaty scoop of 1919, a feat which is explained in detail elsewhere (*see* Peace Treaty Scoop).

Later a Berlin supplement to the European Edition was started in Berlin, and about the same time a special edition known as the Riviera supplement made its appearance, as an added service for Americans and English visitors wintering at the fashionable Mediterranean resorts. The European Edition of The

AN AMERICAN NEWSPAPER IN PARIS

Top: the composing room, and, below, the wrapping and mailing room of The Tribune's European edition printed in Paris.

Tribune and its supplements carry most of the syndicated features of The Chicago Tribune.

The European Edition of The Tribune has become so popular in the past eight years that it now can claim to be read by more Americans than any European daily newspaper published on the continent.

EXCHANGE EDITOR. No matter what may be argued in favor of national aloofness, or a sufficient-unto-ourselves policy as applied to the country, a newspaper cannot successfully remain at too great distance from its fellow newspapers. Just as the newspaper must know what the people of its community, of the world for that matter, are thinking and doing—so it must know what all the important newspapers are thinking and doing.

For this reason almost every newspaper worthy of the name has on its staff an "Exchange editor" whose business it is to watch what the important papers of the land are doing.

Watches 170 Papers Daily

This functionary may sometimes read dozens of papers each day. The Tribune is on the exchange list of 170 daily newspapers in this country. The exchange editor goes through each of these papers every day, picks out unusual editorial reviews, financial or sporting news, and marks them for the attention of the editors of corresponding departments on The Tribune. In this way the editorial writers will have a chance to note the editorial opinion of other papers representing the East, the West, the North and the South. The managing editor can see what his brothers are doing in the way of front page make-up (*see* Managing Editor); the music and drama critics can read what fellow critics are saying about this new pianist or that just-opened show in New York or Boston; the agriculture editor learns what the farmers are doing in the far West or the remote corners of the Middle West; and so on down the list.

The system of exchange among American news-

EUROPE WATCHES THE TRIBUNE!

Vereenigde Staten

De oproep

(Van onzen correspondent.)

New York, 26 October.

Het laatste nieuws omtrent de Arbeidsconferentie te Washington, door de Chicago Tribune uit angeve- g gekaratteriseerd in hat [illegible] „Labor quits, capital flits, public sits" geeft aan den algemeenen beetsnd een crash, die het haast onmogelijk maakt, p den duur in een vreedzame ontkiemping te blijven voleoren.

Het schijnt, dat het „idealisme" reeds in een vergelijkte mate om zich heen gegrepen heeft, dat het [illegible] aanzien plaats voor de bovendien ook de door Wil- [illegible] besprekking heet

JOURNAL DE GUEBWILLER
GUEBWILLER – ALSACE

Neues aus aller Welt.

Paris, 7. Aug. Die „Chicago Tribune" meldet, daß der Kampf hat [illegible] Ultimatum [illegible]

DERNIERES NOUVELLES DE STRASBOURG
STRASBOURG-ALSACE LORAINE

[illegible] zwischen Marschall Foch und Mar- Pilsudski erklärte dieser, daß die englische Flotte an [illegible] nachgibt. Nach der „Chicago Tribune" hat Marschall Pilsudski Oberlten Rat Vorkehrungen [illegible] lischen Flotte an einer eventuellen [illegible] unterbreitet.

SUISSE LIBERALE
NEUCHATEL SWITZERLAND

Officiers américains arrêtés à Zurich.

L'International Press Service se fait l'écho d'une histoire que voici qui est livrée à la publicité par l'édition parisienne d'un journal américain, la « Tribune de Chicago » et que nous reproduisons sous toutes réserves.

Le département d'Etat des affaires étrangères de Washington aurait fait à Berne des démarches diplomatiques au sujet de l'arrestation, opérée à Zurich, de deux officiers américains, appartenant à la justice militaire, qui se trouvaient en Suisse pour conquérer sur des fraudes dont aurait été vic- [illegible] américaine, dans des achats fai

ANNALES FRANCO HELLENIQUES
ATHENS GREECE

Le bétail américain

La „Chicago Tribune" annonce que le gouver- [illegible] décide de compléter son con- [illegible] avec le gros éleveur américain Jh. M. [illegible] pour la fourniture de 10.000 têtes de bé- [illegible] Thomas. [illegible] déjà commandé [illegible] supplément des 60.000 [illegible] les troupeaux dans l'

TEMPS
PARIS, FRANCE

Le Sénat américain et le traité de Versailles

SIX RÉSERVES DES DÉMOCRATES

Suivant le correspondant de la *Chicago Tribune* à New-York, le sénateur Hitchcock, leader des démocrates, a, dans un discours prononcé jeudi soir, formulé six réserves à incorporer au traité de Versailles, qui, dans son opinion, pourraient servir de base à un compromis avec les républicains. Les affaires [illegible]

RÉPUBLIQUE FRANCAISE
PARIS, FRANCE

Le Sénat américain et le traité

Suivant le correspondant de la *Chicago Tribune* à New-York, le sénateur [illegible] leader des démocrates, a, dans un discours prononcé jeudi soir, formulé six réserves à incorporer au traité de Versailles, qui, dans son opinion, pourraient servir de base à un compromis avec les républicains. Les six réserves démocrates sont

FRANCE
PARIS, FRANCE

Kolchak et le Japon

après la *Chicago Tribune*, l'amiral [illegible] au gouverne- [illegible] chak aurait [illegible] où les Al- [illegible] des Etats-Unis qu'ils cès [illegible] à aider les ar- [illegible] ne continueraient pas à céder une [illegible] blanches, il serait disposé à céder une [illegible] sa- [illegible] ie de la Sibérie au Japon [illegible]

L'AMI
PARIS, FRANCE

Constantinople sous mandat américain

Le *Chicago Tribune* [illegible] peuple [illegible]

PATRIE
PARIS, FRAN

Un Gouverne A M

On mande de W [illegible] Tribune que, selo [illegible] sera prévenue aux [illegible] gouvernement des E [illegible]

METALLURGIE
PARIS, FRANCE

La mission économique française aux Etats-Unis

Suivant un télégramme, adressé de New-York à la *Chicago Tribune*, M. Eugène Schneider, du Creusot, [illegible]

PROGRES
CHARTRES

UNE JEUNE FIL

Omaha 31 octobre [illegible] dans le Nebrask- [illegible] nent une pensionna- [illegible] empu, accusée de fa- [illegible] ré son jeune âge. M- [illegible] ole deux fois en [illegible] vous incriminent [illegible] espère pour s'acher [illegible] dans ses trois [illegible] our elle uniquemen- [illegible] ort. Elle épousa [illegible] tuite d'un [illegible] de 2 [illegible] arce qu'on l'avait [illegible] pouser ; quant au [illegible] ferryman parce [illegible] qu'il avait l'air [illegible]

NFORMATION FINANCIERE
ARIS, FRANCE

UN PROJET D'EMPRUNT AUX ETATS-UNIS. — On mande de New-York à la *Chicago Tribune* que la Roumanie cherche à [illegible] un emprunt de 50 millions de dollars en Amérique. Aucun accord [illegible] ont jusqu'ici

LA INTRANSIGEANT
PARIS FRANCE

Quand pourra-t-on importer librement?

Le journal américain *Chicago Tribune* a annoncé que la liberté des importations en France serait rétablie le 1er juin. Cette question reste toujours [illegible] Cette [illegible] sion, car aucune [illegible]

IECLE
PARIS FRANCE

Les prochaines élections présidentielles aux Etats-Unis

These few clippings, culled from the hundreds constantly being obtained, show how vigilantly the European press watches the European Edition of The Tribune for its reflections of American opinion on international affairs. Nor is this all — for the enterprise and skill of the European Edition's staff frequently beats European papers on important stories.

papers has had at least one salutory result. It has worked for the editorial improvement of the small town newspaper. Constant baiting by the columns of the metropolitan dailies always alert to catch some amusing bit in the Hickville Times or the Crossroads Journal has made the country editor increasingly cautious as to what he says and how he says it.

The Exchange editor sees, as no one else does perhaps, the influence of The Tribune on its contemporaries. A wave of editorial comment pro and con inevitably follows where The Tribune takes a definite stand on some big issue of the day. New ideas of makeup or pictorial illustration inaugurated by The Tribune are soon picked up by other papers across the country and adapted to their purposes.

The Exchange editor too, can see definite proof of the popularity of The Chicago Tribune Syndicate features (*see* Syndicate) through finding the familiar figures of Andy Gump, Walt or Moon Mullins in almost every paper picked up.

"EXPERT" CASES. As told more fully elsewhere (*see* History of The Tribune) Chicago was treated to a bold and novel lawsuit in 1922, when The Tribune instituted suit against the city administration and a group of "expert" appraisers, charging that the method by which they were paid was really a conspiracy to mulct the city of millions of dollars. The Tribune not only demanded—and obtained—cessation of payments, but demanded restitution of the excessive compensation already paid. These suits were and are important, not only because of the sums involved, but because they clarify several important points in the law governing the conduct of public officials. Their success was attested by the voluntary repayment before the end of the trial, of extra compensation by several experts.

EXTRAS. Strictly speaking, an *extra* is an edition giving important news that has just come in, and printed at a time when the presses would be idle but

for the extra run. On metropolitan newspapers with large circulation, such as The Tribune, there is very little idle press time during the hours the paper can run (that is, during the night for morning papers and during the day for evening papers). The Tribune, therefore, handles such situations by replates of the editions running when the news comes in. That is, new plates bearing the news displayed on one or more pages are prepared; the press is stopped long enough to exchange the old plates for the new; and the presses resume their grind, with each copy thereafter bearing the late news. These replates are called extras (*see* Editions).

FARM AND GARDEN DEPARTMENT. Suburbia! The great country that American commuters journey to and from, day after day. Pleasantly situated little houses on quiet streets, away from the metropolitan bedlam. In the spring, suburban husbands rather glory in their position. While the city fellow seeks to humor the vernal urge by a stroll through the park, the suburbanite is girding himself with spade, hoe, rake, and seed, prepared to "farm." It may be only a patch, but the good clean aroma of black loam is ever sweet and inviting to the amateur farmer's nostrils. He commences with a great deal of honest energy, and then bumps into some perplexing problem which, if not solved immediately, becomes discouraging. The Swiss chard isn't coming along just right, or some insidious beetle is wreaking havoc among the tomatoes. What to do?

It was with a view to aiding not only suburban gardeners, but also the experienced farmer confronted with some truly serious difficulty that The Tribune, in 1919, instituted the column entitled Farm and Garden. The conductor of this column is chosen for his thorough acquaintance with every phase of agriculture.

Within a period of seven years, the department has been a friend in need to a great army of suburbanites who had despaired of their precious gardens ever bearing fruit. The department answers the questions

put by amateur gardeners and advises farmers on more important problems.

To assist the suburbanite in getting started on the annual "furrowing" and properly winding up with the "harvest," The Tribune, in 1925, commissioned its Farm and Garden editor to compile Suburban Gardening, a comprehensive handbook intended to supply the amateur with information on every phase of home gardening. This book sold for only ten cents, and is immensely popular with those of the suburban population interested in gardening. During the spring of 1927, it also launched a flower garden contest, with $5,000 given in prizes to amateur gardeners (*see* Flower Garden Contest). The contest brought to light many surprisingly beautiful gardens.

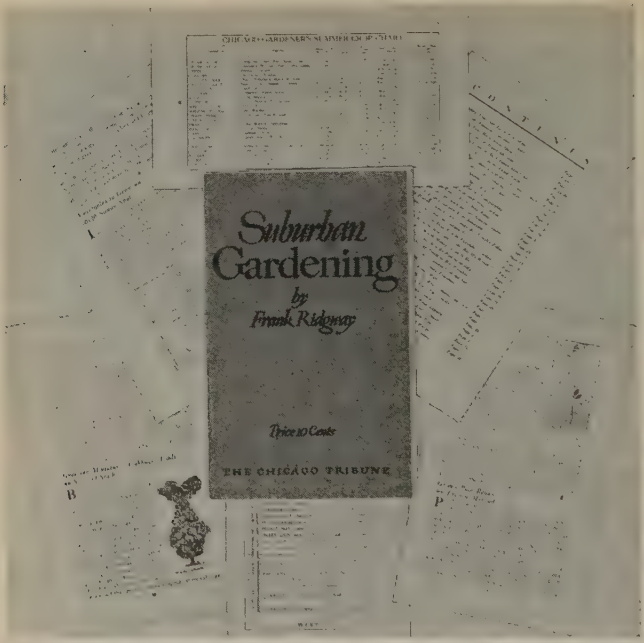
Plenty of News for Farmers

An important feature of the Farm and Garden department is to keep The Tribune's readers informed on farming developments all over the country. It not only offers the regular column each day in The Tribune, but often covers an agricultural meeting a thousand miles away, if that conference has some bearing on national farm legislation. It is constantly in touch with the Department of Agriculture at Washington, and is up to the minute on weather forecasts and the condition of crops all over the country. In the Sunday Tribune, practically an entire page is devoted to agriculture.

FARM MARKETS IN THE CHICAGO TERRITORY. Farm statistics are of particular interest to those considering sales promotion in the Chicago Territory. When farm conditions are good throughout the country, they are better than average here. In this fertile region are 16.1% of the total farms of the country. 18.1% of the crop value of the United States is produced in the Chicago Territory.

Counties with buying ability above the average form the most important farm market. There are 3,044 counties in the 48 states. Based on the number

HELP FOR SUBURBAN GARDENERS



This booklet, prepared by The Tribune's Farm and Garden editor, gives complete instructions on how to get the best results from flower and vegetable gardens.

of farms operated by white farmers, farm production, and farm property value, 39.3% or 1,198 counties have a farm purchasing power over 100%. (Farm Journal figures.)

Zone Seven (Illinois, Indiana, Wisconsin, Iowa and Michigan) has 447 counties—14.6% of the total in the United States. 323, or 72.4% are better than average. This is 26.9% of the total counties in the United States above 100%.

Of the first 1,000 of those over 100%, Zone Seven has 297, or 29.7%. In other words, 66.4% of the Chicago Territory constitutes 29.7% of the best farm market in the entire country. In the first 500 of all prosperous counties there are 202, or 40.4% located

in Zone Seven. These 202 counties are 45.2% of all the counties in Zone Seven. Again, the five states have 52% of the first 100 counties above 100%.

With the average farm value of $26,200 per square mile (U. S.) the farmer commands respect. To attempt to sell the entire market without soliciting the farmer is like passing by every third home in a house-to-house canvass.

Selling or advertising need not abate because of season in the Chicago Territory—either in town or in country. Good roads in the region are famous. Traffic is possible 95% of the time over 95% of the total road mileage. Winters are clement and saving the upper extremity of the territory, are not of long duration. Most winters are open and the farmer can get to market or the salesman can reach him at the farm.

Summer seems to have been the time during which selling has been pressed. Any increase of sales during this period has been the result of effort and the lull during the other periods has been the result of lack of it. The customs of seasonal selling are followed by dealers to a certain extent, but the reason is habit, and not economic or climatic.

The Chicago market as a whole presents exceptional opportunity for concentrated selling during every month of the year.

FASHIONS AND PATTERNS. On Sunday morning the average American home is the scene of a not uncommon, and more or less amicable, turmoil over the division of certain Sabbath spoils—to-wit, the paper. The youngsters clamor for the comics, father exercises the usual male prerogative by appropriating the sporting section, and mother—well it's only natural that she should take unto herself the Women's Sections.

Yes, that plural is quite correct, since a large part of The Sunday Tribune is confined to feminine interests. Cuisine, household hints, dressmaking, and—Fashions. What woman does not find a lure in the

fashion pages? With the schoolgirl, it may be the piping on a simple frock, with the debutante, a gown by Lanvin or Worth, but the fascination in the pages is the same for all.

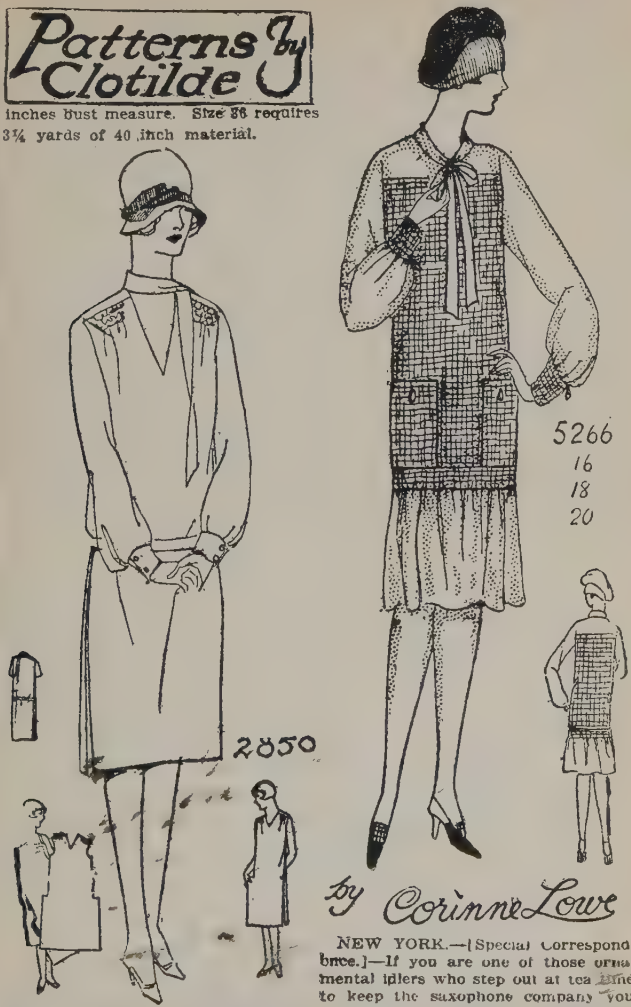
The Tribune has always catered to its feminine readers by maintaining a complete, up to the minute fashion section. This is not wholly confined to the pages of The Sunday Tribune, for there is a regular daily feature in the New York letter of the Tribune's Fashion Editor. Then, too, there are the patterns, dear to the heart of the home dressmaker, obtainable either by writing or through the medium of The Public Service Office. The Sunday Tribune fashion section is of course greatly augmented, containing, among other things, an article by The Tribune's Parisian fashion correspondent, so that Tribune readers are acquainted with the last word in fashion both on Fifth Avenue and the Rue de la Paix and other centers of fashion influence.

Patterns for All Needs

One pattern department serves those interested in the simple frocks, aprons, and children's apparel while the patterns sponsored by the Fashion Editor, are intended for those to whom the more discriminating designs appeal. The woman who reads The Tribune fashion pages is also kept in constant touch with every new turn of contemporary fashion in the news columns, where foretastes of the styles for the coming season are given, together with reports of dressmakers and tailors' conferences the world over.

As is the case in most of The Sunday Tribune features, such as the cartoons, a sporting column, and various other departments, the Fashion Section is not confined to the pages of The Tribune alone. Through the medium of The Tribune Syndicate, which handles the sale and the distribution of all those features appearing in many other American newspapers, the Fashion Section is sold to a great number of these other papers, so that it is not strange to see an article

FOR THE LADIES—GOD BLESS 'EM



NEW YORK.—[Special Correspondence.]—If you are one of those ornamental idlers who step out at tea time to keep the saxophone company you

What to wear and when to wear it — those all important questions in a woman's life are solved each day in The Tribune's style features.

signed by The Tribune Fashion Editor in the pages of a Kansas paper. This section together with all of the regular features which appear daily and Sunday

in The Tribune also appears regularly in The New York News, The Tribune's New York paper.

FEATURES. Grouped under the comprehensive title "Features," are varied departments of service, instruction and entertainment. Many of them are handled in what is known as the Sunday Room under the Sunday Editor, although this title, because much of the material prepared under his supervision appears daily and in other papers, now falls far short of expressing that official's full duties.

There was a time when the difference in size between the daily and the Sunday paper was made up of more advertising, lurid stories of crime and scandal sensationally illustrated, long articles on travel, history, etc., produced largely with paste pot and shears. A few people turned out a large volume of space-filling material, and standards prevailed below those that would be permitted in any other department of the paper.

Many years ago The Tribune decided that both readers and advertisers were entitled to better treatment in the Sunday paper. At about the same time The Tribune was inaugurating its policy of rendering service to readers—a policy which has been widely imitated and has had an enormous influence upon American journalism. These two developments have gone hand in hand. The departments of service are carried, usually in smaller space, in the weekday issues also. The Sunday Tribune contains in expanded form practically every department of The Daily Tribune. The only new features are the color and rotogravure sections.

Many Added Attractions on Sunday

Several factors contribute to making The Sunday Tribune what it is. It has a larger circulation than The Daily Tribune because it appears on a day when more people have leisure for reading. It can contain a much larger volume of news and features and advertising and still be thoroughly read because people

have more time for reading. It can contain such attractions as color and rotogravure because it comes out only once a week. These presses must run so much more slowly than the news presses that it takes nearly a week to run off the color and rotogravure sections of The Sunday Tribune.

The Tribune's service departments include: How to Keep Well, The Friend of the People, The Investor's Guide, Patterns, The Tribune Cook Book, Beauty Answers, Farm and Garden, Advice to the Lovelorn, Woods and Waters, The Friend in Need, The Home Harmonious, Automobile Routes, Fashion's Blue Book, Embroidery Patterns. Each of these departments is described under its own title in a separate article.

Humor has become an essential in the modern American newspaper, so The Tribune uses the work of nine famous comics artists and several "column conductors." The "column conductor" is an exceedingly interesting development of modern journalism, critic, poet, stimulating witty contributions from a wide following. The "Line-o-Type-or-Two" is more than a Tribune department. It is a Chicago institution. The "Wake of the News" is a powerful and novel influence for high standards, sanity, and sportsmanship in athletics.

The Tribune Boosts Fiction Standards

Fiction has long been used by newspapers, but until The Tribune began buying and printing its fiction, the offerings fell in one of two categories: (1) Cheap, second rate fiction, not salable to the better magazines or book publishers, or (2) reprints of fiction previously published in magazines or in book form.

The Tribune's fiction consists of short stories and serials by authors of the highest reputation, purchased by The Tribune in competition with the leading periodicals. Two novels are always in course of publication in The Tribune in serial form, one in the daily paper and the other Sundays. Short stories appear only in The Sunday Tribune (*see* Fiction).

In developing feature departments for women great care has been taken to make them strictly authentic and reliable. Practically all the writers employed in such departments are women. The results have been of very great importance from the standpoint of circulation and of advertising. The Tribune, both daily and Sunday, is read closely by women, and consequently carries a large volume of advertising directed to women. This, in turn tends to win more women readers so that an extraordinary balance has been achieved, and The Tribune "pays out" on advertising directed either to men or to women.

As evidence of the attitude of Tribune readers toward Tribune departments of service, the tabulation on the next page showing the letters sent by readers to various departments during a single year shows the extent of reader interest.

These figures make it obvious that The Tribune is going out of its way to render a great variety of services to hundreds of thousands of people every year. From all this work advertisers reap the benefit in the attitude of Tribune readers toward the copy which appears in The Tribune.

FICTION. Late in 1918 one of the after-the-war improvements instituted for the Sunday Tribune was original fiction by the best known writers in the world. This was great news, the Sunday paper's jubilee, as it had been a sad war sufferer. Many people, and some of them high in authority in Washington, had thought the Sunday supplements ought not to live during the time of paper shortage and such great cuts were made in it so that it had become a tight, cramped, mutilated thing by the fall of 1918.

A Free Hand in a New Field

It had been a tradition in the newspaper business that "second right" fiction was good enough for newspaper readers and while The Tribune had departed from that tradition on one or two occasions in having original serial stories written for it by well known

FEATURE MAIL RECEIPTS FOR A YEAR

Auto Editor	3,380
Love Problems	4,113
Inquiring Reporter	31,251
Bright Sayings	59,111
City Editor	53,596
Clotilde	177,807
Home Builder Editor	3,014
Beauty Department	14,570
How to Keep Well	24,047
Friend of the People	15,350
Embarrassing Moments	10,939
Investor's Guide	13,253
Line O' Type or Two	63,534
Motion Pictures Critic	11,470
Radio Editor	10,324
Friend in Need	26,059
Slang Editor	3,084
Sporting Editor	20,689
Voice of the People	12,144
W. G. N. and W. L. I. B.	94,076
Moviegrams	38,970

These figures do not cover all The Tribune's feature mail — not by any means. They cover only those features which are most familiar to Tribune readers — but at that they show the extent of the interest aroused by these service departments.

writers it had never gone into buying fiction in competition with the magazines.

No restrictions as to authors, prices, or subjects were put on the Sunday Tribune. It was to go out into the market and buy the best that could be got and give it to the readers of the Sunday Tribune as something extra. There were first class writers in every other department of the paper and The Tribune had the money to spend; and so it was decided to spend it.

The Tribune got into the fiction market at a time when it was becoming highly commercialized. Most of the authors had agents. Well known ones were getting high prices for their stuff and it was a matter of bidding for it against other publishers.

The Tribune's representative went to one of the best known of the New York agents, examined his list of writers and commissioned twenty-six short

stories from almost that many authors. Among them were Will Payne, Richard Washburn Child, Mary Synon, Clarence Buddington Kelland, E. Phillips Oppenheim and Fanny Heaslip Lea. The stories ranged in price from $500 to $900 and it was a matter of giving a commission, hoping to get something good and paying for it the agreed price whether the story was good or bad.

A New Job for the Sunday Editor

Before this first lot of stories started coming in it had been decided to start the New York News and the man who made the first purchases was going to devote practically all of his time to it, so the fiction job was given to the Sunday Editor. At that time The Tribune was not printing fiction in the daily paper.

The stories started coming in in the summer of 1919 and The Tribune held off printing them until the fall. When we had from twenty to twenty-six stories a schedule was made up for the Syndicate department and the right to print the stories simultaneously with The Tribune was offered to other newspapers. The response to this offer was astonishing and gratifying. The "Original Fiction by Well Known Writers" idea was a success with the Syndicate.

In 1919-20 The Tribune commissioned about forty-five of the fifty-two short stories and all the serials published. In 1924-25 only six short stories and two serials were ordered. The Tribune is known now as a market for high class fiction and a great deal is offered, so that only in the case of a Booth Tarkington, all of whose work is ordered in advance, and some few others, does The Tribune have to give commissions.

The most surprising thing about the new business was the discrepancy in the prices. Authors whose work seemed of equal value did not get anywhere near the same prices for it. The Tribune might pay $350 for a short story and in the same week be offered

AMONG TRIBUNE CONTRIBUTORS

Among the noted authors whose work appears in The Tribune are the four above. They are (upper row) F. Scott Fitzgerald and Elizabeth Jordan; (lower row) P. C. MacFarlane and Will Irwin.

a story not as good and by an author no better known for $1500.

In the same year The Tribune bought original short stories from an author at $25 each and one for $500. It happened that in the year he became popular as a writer of animal stories. Before he devoted all his time to writing fiction he occasionally sent bright, lively little stories which were bought as fillers for the magazine section at space rates. The story for which was paid $500 was one which had been commissioned after the writer had become well known.

MORE NOTED AUTHORS WHO

Among the many leading writers who contribute to The Tribune are the eight following: upper row, left to right, Sophie Kerr, Richard

F. Scott Fitzgerald's price sky-rocketed very quickly after "This Side of Paradise" was published and he became swamped with commissions. Just before his book came out, The Tribune's literary editor was writing an enthusiastic review which was to be published the next day. He predicted that Fitzgerald

WRITE FOR TRIBUNE READERS

Washburn Child, Arthur Somers Roche, and Burton Kline; lower row, Fannie Heaslip Lea, Hugh Walpole, Arthur Stringer, and Ida M. Evans.

would become immediately popular and suggested that The Tribune try to get some of his work. The Tribune got in an early order and Fitzgerald did a fine story.

The Tribune had a handicap to overcome with authors who preferred being in the magazines not

only because the periodicals gave them more prestige but because of the better dress their stories wore. They were not as well adorned in the newspapers, better in The Tribune than in some of those to whom The Tribune sold them, but still not so prettily as in the magazines. The agents helped here because they naturally realized what a good thing it was that another great buying power had come into the fiction market. Probably they talked to and persuaded the reluctant few to come to The Tribune. The Tribune's printing has been constantly improving and the illustrations are first class now.

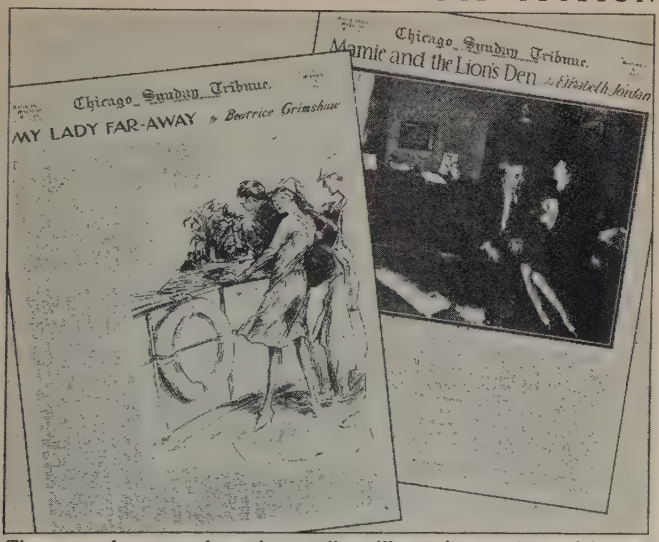
Six Stories from Booth Tarkington

The stories which did the most good in the fiction list are the six short stories which Booth Tarkington wrote. In 1922 he accepted a commission to write six short stories at $3,500 each. Every one of the stories was good. In The Tribune's opinion he has not written six better stories than these.

As evidence of the standard maintained, The Tribune has published Sunday serials by Henry C. Rowland, Katherine Newlin Burt, George Barr McCutcheon, Will Payne, Frank H. Spearman, Valentine Williams, Harold McGrath, Robert E. Pinkerton, Louis Joseph Vance, Emerson Hough, W. B. Maxwell, E. Phillips Oppenheim, Rafael Sabatini, Achmed Abdullah, Baroness Orczy, Edgar Wallace and a number of others equally well known.

Another sidelight upon Tribune fiction is the popularity of serials in The Daily Tribune, evidenced by the number of telephone calls and letters received on daily serials as well as for the Sunday offerings. Strangely enough in view of the fact that The New York News is supposed to appeal principally to women, the most successful serials which the News has printed have been Westerns and Canadian stories with very little love interest. "Laramie Holds The Range" by Frank Spearman and "Indian Blood" and "The Fourth Norwood" by Robert E. Pinkerton, did well for them.

HOW THE TRIBUNE "DRESSES" FICTION



These sample pages show the excellent illustrations and tasteful typographical treatment which add so much to the pleasure of reading first-class stories.

Undoubtedly one of the reasons why The Tribune had increasingly little trouble in having good work offered is that it is very prompt pay. When buying from Chicago, The Tribune telegraphs instead of writing and pays immediately on acceptance.

When agents ask what type of story The Tribune is looking for the answer is that there is no certain kind. The Tribune wants good stories, variety, a certain number of love stories, adventure, mystery, sport and humorous stories.

In buying stories The Tribune makes an offer for all American and Canadian serial and syndicate rights. Most magazines buy first serial rights only. The terms of the contract are stated on the check sent in payment. "It is understood that we are buying all American and Canadian serial and syndicate rights and that the story is not to be released in book, motion picture or dramatic form until thirty days after

it has been published in The Tribune." This is the usual form.

Young Authors Welcome!

The Tribune sells its short stories to other papers by the year. Before Tribune fiction had acquired its present high reputation it was necessary to buy authors whose names were already well known. The Tribune had to convince newspaper editors that it would have good wares and fairly stun them by the list of shining lights. It was of circulation benefit, too, of course, to publish the work of eminent writers. Now that The Tribune is established in the syndicate and publishing fields as a medium for good and original fiction it can buy more independently. A name isn't as essential as it was. The Tribune looks everywhere for good stories and it is particularly happy to get them from young and unknown writers.

FINAL EDITION. This is the last regular edition of the day, containing the latest and most complete news, together with all the regular features and departments which have been included in the home and other editions. It is this edition which reports last minute fires, train wrecks, steamship disasters, and all other items of news value which have not been printed in previous editions. The final edition also waits on the last of that important news borne to the copy desk by the wires and ether waves of The Tribune Press Service and The Tribune Foreign News Service, bringing the latest information on the prize fight in New York, the French Premier's resignation, the latest Balkan War. The Final Edition *is* final excepting for the occasional extra, which contains last minute news printed by replating (*see* Replate) for a portion of the circulation, since by the time the needed number of copies are printed, it is breakfast time and the morning papers must cease production for the day.

FINANCIAL ADVERTISING. As one might expect from the high quality of its circulation and its domi-

nating influence, The Tribune is read by practically every banker and real estate dealer within two hundred miles of Chicago, and by an overwhelming majority of large investors, not only of Chicago, but of Illinois, Indiana, Iowa, Michigan and Wisconsin. The Chicago Tribune, in short, is the favorite medium of the investing class throughout the territory.

Where Banks and Bond Houses Advertise

Because of its unique combination of quality circulation and mass circulation, The Tribune carries more financial lineage than the three other leading Chicago papers combined, and far more millines of financial advertising than all the other papers combined. The second paper carries less than one-half as much in agate lines and one-sixth as much in millines. Chicago bond houses, which check results uniformly and consequently know what they are doing, in most cases spend more than half of their appropriations in The Tribune.

FINANCIAL NEWS. One of the most indispensable departments of a great newspaper, and one to be conducted with the utmost tact and precision, is that of financial news. In the case of The Tribune certain very rigid rules have been laid down for observance by the members of its financial editorial staff. Chief among these is the rule that no member of this staff is permitted to speculate in stocks, a rule which has been faithfully adhered to by Tribune men for years. Neither is any prediction made as to the probable trend of the market, nor may any investments be recommended.

The financial news appears in the same section of The Tribune as the market news (*see* Market News), generally after the sports news. Unlike the market editor, who maintains a sort of outpost in the Board of Trade, the financial editor is stationed in the local room. Aside from the financial editor's article, which is an unbiased review of the day in

finance, there is also a regular article by a special financial writer, qualified to make intelligent and impartial comments of general financial interest.

Added to these special articles by members of the financial staff are the following quotations of stocks and bonds for the preceding day: the New York stocks and bonds, Chicago stocks and bonds, the New York curb market, the Boston stock and curb markets, and the foreign exchange rates. The New York and Chicago figures are obtained from the tickers in The Tribune local room.

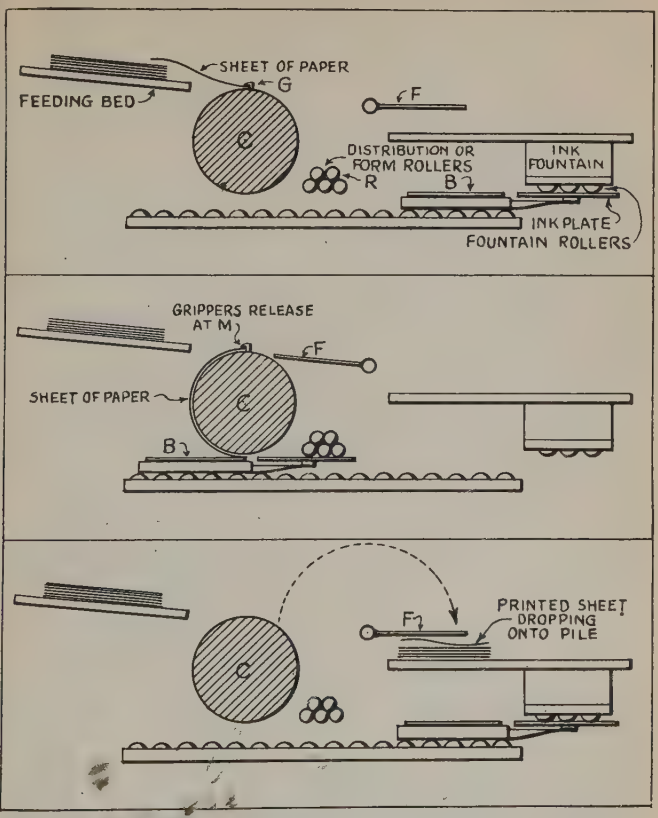
FLATBED PRESS AND PRINTING. This is one of the two great divisions, so far as press work is concerned, of ordinary, or "letter press" printing, the other being rotary printing. The essential features of the flatbed process are that it prints from flat type or plate forms, not from curved plates, and it uses cut sheets of paper, instead of taking its paper from a roll.

In flatbed printing, the type is locked up in a *chase,* or rectangular metal frame. The chase is then locked in position on the *press bed*—a flat metal surface. Next, the type is "made ready"; that is, any places where type or cuts are too high or too low are adjusted. Then the press run starts.

The accompanying diagram will make clear the actual operation of flatbed printing. The bed with the chase and type (B) moves back and forth horizontally, the motion being from left to right and back when the press is in the position shown. As the type starts toward the left from the position shown in the top drawing, it passes under the form rollers (R). These had taken ink from the ink plate when the whole unit was moving to the right. Now as the type passes to the left while in contact with them, it takes a charge of ink from the rollers.

Meanwhile the operator has slipped the top sheet of paper on the feed bed into contact with guides at the edge of the bed near the top of the cylinder, and at

HOW THE BEST PRINTING IS DONE



These diagrams illustrate the flatbed printing action, and accompany the explanation given in the text. Although this method is much slower than printing by means of a rotary press, the flatbed action gives the best results, and is employed whenever the highest quality is desired.

the proper instant grippers (G) mounted on the cylinder seize the edge of the paper and draw it around the cylinder (C). The paper reaches the under side of the cylinder just as the edge of the type does, and they pass under together, with the cylinder forcing the paper into contact with the type. The second diagram shows this contact at the point where the printing has just about finished.

When the sheet is clear and the press bed has reached the lefthand limit of its travel, the cylinder lifts a bit and the bed starts back. (The lifting is necessary so there will be no contact when the cylinder and bed are moving in opposite directions.) Meanwhile the paper is going around to the top of the cylinder. When it reaches position (M) in the second diagram on the preceding page, the grippers let go, and the edge of the paper slides out along the "fly" (F).

The fly consists of several wooden slats arranged side by side and forming a sort of rack upon which the entire sheet may lie. When the entire sheet is on the fly, the fly rotates as shown by the arrow in the third diagram, and deposits the sheet on the delivery bed. Then it returns to take the next sheet, which the operator has slipped against the guides, and which will come around the cylinder in a moment.

The whole sequence of operations is controlled by a set of cams, which start and stop each movement at the right instant, so that all the operations fit together exactly.

Flatbed printing has the distinction of being used for the highest quality of work, and also for runs too small to warrant the expense of preparing plates for rotary printing. The flatbed gets the high grade book and magazine work because it prints more slowly and the type and cuts can be "made ready" to a finer degree than in rotary printing (*see* Make Ready). This gives a much higher quality in the finished product.

An allied type of printing, used for small jobs, is *platen* printing, which is described elsewhere.

FLOWER GARDEN CONTEST. As an expression of its constant purpose of promoting home owning and community beauty, The Tribune in the spring of 1927 launched its $5,000 Flower Garden contest for residents of Chicago and suburbs.

The region was divided into six districts, and the

ONE OF THE PRIZE WINNERS

This charming garden took one of the prizes in The Tribune's contest, and is typical of the beauty spots discovered through this competition.

contest provided for competition in "early garden" and "late garden" classes. There were ten prizes, ranging from $100 to $5, for each district in each class, making a total of 120 such awards, and a grand prize of $1,000 for the contestant who made the best showing with an entry in both the early and the late garden classes. The rules provided that the garden must be on part of the ground where the contestant lived, and must cover at least 200 square feet.

Personal inspection by competent judges was made the basis of decision, and the competition revealed a large number of charming gardens about the city and suburbs as may be judged from the picture herewith.

FOLIO. In printing and book binding, the word folio means the printed number appearing somewhere on most of the pages of a book, magazine, or pamphlet. The word means what people unacquainted with printing incorrectly call the "page number." The fiftieth actual page of a book may be only the forty-second page bearing reading text, and in such case would bear the numerals "42." The *page* number therefore, would be 50, but the *folio* would be 42.

FONT. When a printer goes to purchase a complete equipment of a certain size and style of type, he asks for a *font* of that particular kind of type. He will then get an assortment of letters—both capitals and lower case, numerals, punctuation marks, and special characters, such as the ligatures ff, and the like. A font, then, is a complete assortment of type of one size and style.

The number of each letter of the alphabet given in a font is determined by the frequency with which a letter is used. For instance, there will be more types bearing the letter "e" than of any other kind, because "e" is the most used letter in English.

Telling "Fonts" from "Faces"

A font is not a "face" of type. A face of type is a style; and above it is the *family*. We have, for example, the famous Cheltenham family of type.

Within the family we have the ordinary, condensed, extra condensed, and extended varieties. Under each group we usually find Roman or "straight" letters italic or "slanted" letters, both in lightface and boldface; and in some cases, there are "outline" and "inline" letters (*see* Type for specimens). Each of these variations is a *face.*

Lastly, each face is made in various sizes, and here is where we come to the font, as defined above.

U & U Photo

FOREIGN NEWS. What romance there is in the very words! At mention of them, we catch visions of a pith-helmeted correspondent dashing into the Sahara on camelback after a flying column of the Foreign Legion; we see another seated at a desk in some battlemented European castle, interviewing a statesman who holds the destiny of a nation in his hands; we envisage voyages on Chinese junks, airplane flights over the Holy Land, and all the color and lure of

seeing distant countries and reporting international affairs. If to this business of getting out a great daily newspaper, there still clings any of the aura of romance which once surrounded all newspapers and all newspapermen, it is the foreign correspondents who get the greater share of it.

From its far-flung activities, you might judge that foreign correspondence is one of the most modern features in newspaper work. But the fact of the matter seems to be that the foreign news service was the first newspaper department ever to be established. According to the late Lord Northcliffe, who was editor and owner of the London Times, it was this way:

"The year 1620 brought the corantos or news pamphlets from Amsterdam into England. The following year they were printed in London, the news being gathered in Amsterdam and carried to England by couriers."

It was not until 1641 that the parliamentary reporter found birth, and shortly after, with the Stamp Act, critics were added to newspaper staffs. So of all the departments of a modern newspaper the cable editor's can boast the longest pedigree.

For some decades, the important newspapers of the world maintained relations with correspondents in foreign cities, and received their news by letter from these men. But about the middle of the nineteenth century, newspapers hit upon the "news association" idea. Papers joined together to maintain staffs of foreign correspondents who would serve all the member papers in the association, the most notable association of this kind being the Associated Press. Private companies (news agencies) also gathered news and sold it to any paper that wanted to buy; and strong papers maintaining their own correspondents often sold the right to print dispatches from these men to non-competitive journals (*see* News Associations, Agencies and Services).

TRIBUNE MEN IN LATVIA AND CHINA

Above is The Tribune's Riga correspondent, getting some motion pictures near the Russian border, while below one of The Tribune's correspondents (to the left) is on his way up a Chinese river getting news of the latest revolution.

COMBING THE ENDS OF THE EARTH

The Tribune in its ceaseless search for news, has established connections as shown, each one being a newsgathering center for Tribune readers all over the world. Only the more important centers are shown, the

The Tribune is a member of the Associated Press, and uses the agency service of the United News and the United Press. Also it buys news service direct from one American and five European papers—this in addition to getting the European news agencies' dispatches through the Associated Press. Thus it has news contacts with every leading source of news in the world, save a few which compete with its American services.

It might seem that such a wide-spread net would satisfy any newspaper. But The Tribune never has been content to take its news "second hand," even from the most reliable news sources. It feels that so far as possible, Tribune readers are entitled to have Tribune-trained men, who understand Tribune

TO GATHER THE TRIBUNE'S NEWS

location of correspondents subsidiary to the offices shown having been omitted. Notice how this "news dragnet" covers the most important centers and how easily men can be sent to the scene of any "news break."

readers' tastes and interests, covering all important happenings, no matter where in the world they may occur. During recent years The Tribune has labored to build up such an organization, until now The Tribune has a chain of full time correspondents working exclusively for The Tribune, which literally girdles the earth and provides news written with the interests of Tribune readers in mind, in addition to all the news from outside sources.

How the Dragnet is Organized

At present the foreign staff includes nearly thirty correspondents, divided among about 20 offices. Most of these are salaried men, while some, known as casual correspondents, receive liberal payment scaled in accordance with the character and quality of their

production rather than quantity. While on assignment away from their established headquarters all correspondents are reimbursed for their traveling and living expenses.

In the more important posts correspondents appoint representatives here and there in the territory for which they are responsible, so as to insure adequate covering of the field. Large offices are maintained in Paris, London, Berlin and Rome, and in each of these bureaus several correspondents make their headquarters. Upon orders from the home offices, or on news tips, these correspondents rush from place to place by trains, autos and, frequently, by airplanes, wherever news is breaking in Continental Europe.

Wherever there is a regular source of news in the world, there also may be found a Tribune man or a Tribune connection. Shanghai and Peking are the clearing points for Tribune news from China; and Tokio for Japan, with Manila as a relay station. Sydney, Australia, looks after the antipodes and Buenos Aires has watchful eyes upon South America. In Europe the news usually is relayed from the capitals and large cities to either of three main filing points—Paris, London, and Rome—from where it is relayed by cable or wireless and telegraphed to Chicago.

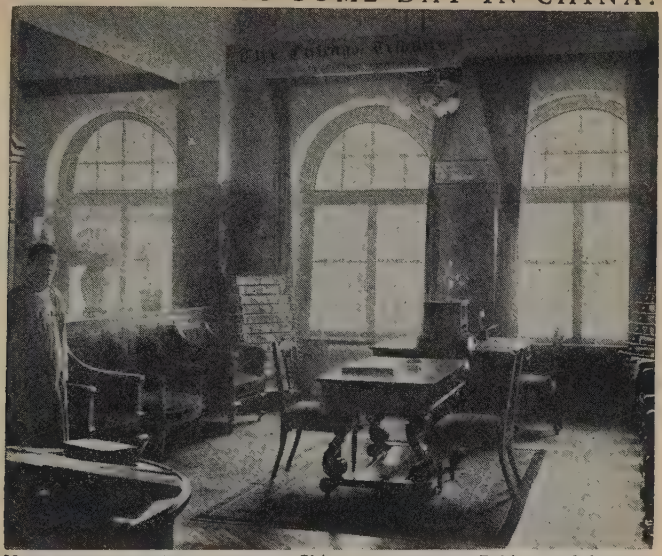
American Trained Men Make Up the Staff

The Tribune being an American newspaper, it is deemed best that Europe and the rest of the world be covered in an American way, so with very few exceptions, The Tribune's foreign staff is made up of men who made good as reporters in America. This applies, of course, to the salaried correspondents in the more important capitals. They are instructed to cover the news impartially, that is, to present both sides of every argument.

Now—how do these men get their news, and how do they send it to The Tribune?

One typical incident will serve to show the type of problem which confronts the veteran Tribune foreign

LOOK IN ON US SOME DAY IN CHINA!



Next time you take a jaunt to China, run over to Peking and have a look-see at The Tribune's comfortable quarters there. Reading and writing rooms and information bureau are at your service, and such peace as the troubled state of China will permit.

correspondent. This was the case of a Tribune man who had luncheon one day with Manuel Quezon, president of the Philippine senate, and leader at that time of the Nationalist party.

Face to Face with the Truth

After the reporter had soaked in a pretty fair knowledge of political conditions and leaders, he accepted an invitation to Quezon's home on the shore of Manila Bay. Quezon was frank and told what the people were thinking about and how he regarded the situation. It did not go very well with his previously reported utterances, his persistent propaganda on the subject.

The Tribune man weighed the matter and decided to present what Quezon truly thought in an interview. Just after the story had been sent to a telegraph office for transmission to the wireless station

and from there across the Pacific to The Tribune, Mr. Quezon asked if he might see the story. He was told it had gone.

Some station in China picked it out of the air and it was printed in the North China News. From there it got to Manila. Quezon read it and issued an excited denial. There was quite a controversy over it and editorials were written about it, most of them commending Mr. Quezon for his honesty and statesmanship. He finally stopped denying it and it cleared the atmosphere and prepared the way for certain things that have since happened. The Tribune man had done better for all concerned, including Quezon, than Quezon would have done had he had his way about the matter (*see* note below).

Other examples of spectacular achievement are given elsewhere (*see* Irish Free State Treaty; Manila Bay Story; Peace Treaty Scoop). For the most part, however, The Tribune reporter's chief stock in trade is his broad acquaintance with people who can give him news, and their confidence in his integrity. Items of passing interest he can learn about from the papers of his territory, and then interview the parties concerned to get the essential facts. The big stories, however, come from confidences reposed in him concerning coming events, enabling him to be on the ground when the story breaks, or from his own intuitions, born from ripe knowledge and long experience, concerning what will happen next.

Foreign news is sent to The Tribune in two different ways. "Spot news," which should be printed im-

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NOTE: The great bulk of real information, however, is given out in such cases with the understanding and confidence, which is seldom misplaced, that the quotation is not to be direct. This is particularly true in political affairs. But, in accepting such information, the reporter must appreciate that it has a purpose and that it may not serve entirely that truth which he seeks. It must be checked and balanced.

YOU'RE WELCOME IN ROME OR BERLIN

Top: A cozy corner in The Tribune's Rome Bureau. Below: Office of The Tribune's Berlin correspondent.

mediately, is sent by cable or wireless, and telegraph; while "general interest" matter, which will be equally interesting at any time within a week or two, is sent by mail. Sending the spot news, is, of course, the interesting part of this work.

Code books are seldom used in the foreign news service, but there are other short cuts of which full advantage is taken. The definite and indefinite articles are never cabled, and conjunctions and prepositions are included only when absolutely necessary.

There was a time when a correspondent was permitted to coin almost any sort of a word containing up to ten letters, or he could save many words by use of prefixes and suffixes. Thus exlondon and londonward were cabled instead of "from London" and "to London," and only one word was charged for.

But now a ruling has been made that prohibits word combinations unless the combinations appear in an American dictionary. Cable dispatches are read carefully by an agent of the company and where the rule has been broken extra words are charged for. There are many words included in the press dispatches nowadays which must puzzle the operators somewhat, for correspondents searching for shortcuts in the dictionary soon build up strange vocabularies. We call the language which the correspondents employ in their dispatches "Cablese" (*see* Cablese).

While cable tolls are too different to permit a general discussion here, we may give a few examples to show the expense The Tribune bears in order to get news from its own men. The rate from London to Halifax is 7 cents a word; from Shanghai to Chicago, 31¼ cents a word; and from Buenos Aires to New York, 12 cents a word. In addition, The Tribune must pay telegraph tolls to and from each end of the cable, in most cases, so that a story of a column about a Chinese revolution may cost The Tribune several hundred dollars in tolls alone!

The Tribune also uses radio in transmitting news

IN THE STREET CALLED FLEET

This quaint old building at 138 Fleet Street houses The Tribune's London news bureau, perhaps the most important abroad.

dispatches from abroad, and has an interest in a special station built in Halifax, Nova Scotia, to receive news dispatches from Europe. This work, however, presents so many special problems and peculiarities that it is explained in a separate article (*see* Radio Transmission of News).

At the Chicago end, the work of the foreign correspondents is controlled by the *cable editor*. When a dispatch comes in, the first task is to translate it from its skeletonized form into readable English. This work is done by the men on the cable desk (*see* Cable Desk) and often they must use something approaching wizardry to untangle the curious dispatches which come to their attention. A good example is given in the article on "Cablese," the jargon used by foreign correspondents.

Keeping Track of the Correspondents

The cable editor also keeps each night a careful schedule of each dispatch received. This schedule when completed shows for each story the city from which it came; the name of the author; the subject of the story; the time filed; the time received; the method of transmission, wireless, cable or mail; and the number of words contained in the dispatch.

Despite the great care with which wireless, cable and telegraph operators perform their functions it is seldom that a dispatch comes through letter perfect. In the case of wireless this is due to a great extent to static interference. In cabling from Paris to Chicago, for example, the dispatch must be transmitted over three separate lines; from Paris to the cable station, over the cable to the American cable station, and from there to the addressee by land telegraph. Thus mistakes causing garbled words find three open doors to enter.

At the end of every night's work the last duty of the cable editor is to send, when it seems desirable, a cable of criticism or praise if deemed necessary; and instructions, if any, for the following day's work.

NEWS OF THE WORLD PAUSES HERE

Office of The Tribune's London correspondent at 138 Fleet Street. Through this important bureau most Tribune foreign news is relayed by wireless to Halifax and thence to Chicago.

Another means of keeping the men abroad in close touch with the office and The Chicago Tribune viewpoint is the mailing by the cable desk of frequent letters to all regular correspondents abroad.

Two by-products of The Chicago Tribune Foreign News Service are maps and photographs, and all correspondents are admonished to think of pictures and maps on all their assignments. Pictures of all noteworthy events abroad that possess distinct American interest are secured by the correspondents and mailed immediately to Chicago. Occasionally pictures are sent to America by wireless—a new step in radio invention.

The maps on foreign affairs are prepared by The Tribune's cartographer from information supplied by the cable editor. Occasionally, as in the case of earthquakes in Argentina and Chile and of the great

Chinese famine where areas were affected which no existing map would indicate, the correspondents cabled details for drawing maps in The Tribune office. These cables, which gave a starting point by latitude and longitude and then traced the area to other definite positions until the starting point was reached, seemed hopeless to the cable editor; but the cartographer reveled in them and The Tribune scored map scoops because of his ability and the initiative of the correspondents.

Initiative and originality are mighty valuable attributes in reporters. But the vital thing is accuracy. Find accuracy, initiative, pluck, determination, tact and ability to write clearly and vividly in one man or woman and you have found the ideal reporter.

You Must Be "Smooth" to Get By

However, one quality is almost as essential as accuracy, energy and the ability to write well—and that is the ability to be diplomatic. We who live in America, and can call the government almost anything we fancy without getting into trouble, have little idea how easy it is for a foreign correspondent to offend Foreign Minister So-and-So and get the royal bounce out of the country in consequence. For instance, a Tribune correspondent in Rome recently offended Premier Mussolini by writing an exposé of conditions in Italy. He was escorted to the Italian frontier and politely told not to come back. But that wasn't the end of his troubles on this score. A short time later he entered the Italian consulate in Athens and neglected to remove his hat upon the entrance of the Italian consul. The consul became enraged and with the help of several assistants unceremoniously threw the correspondent into the street.

The Tribune's foreign service is one of the best and most complete in the world. It is subscribed to by thirty papers all over the United States, from the Atlantic to the Pacific and from the Gulf to Canada. These papers are served by twenty-four

EYEING THE LONDON 'CHANGE

Another corner of The Tribune's London Bureau. The gentleman with the pipe would seem to be watching the London market quotations before forwarding them to Tribune readers.

leased wires. The Tribune's foreign news also is bought by papers in Canada and South America, as well as by several papers and news services in Europe.

FOUNDRY. Anyone who has occasion to buy printing, frequently hears of a job being "in the foundry." This term is used when the original type is to be plated by means of the stereotyping or electrotyping process instead of being used for the actual printing. During the time a job is in the hands of the platemakers, it is said to be "in the foundry," and "the foundry" means the plate making department.

"Foundry type," in a job printing house, refers to those fonts which are set by hand, but which the printer will not use on the press. Instead, after the type is set, he plates the matter, using the plate on the press, and he redistributes the type. Thus he avoids injury to the original type.

FOUR COLOR PROCESS. *See* Color Printing.

FOURDRINIER MACHINE. *See* Paper and Paper Manufacture.

FRANKLIN OR FRANQUELIN. *See* Baie des Cedres; Timberlands.

FRIEND IN NEED. Tribune readers who have come into contact with the regular column known as The Friend in Need, appearing in The Tribune every day of the week, will readily appreciate the truth of the adage, "A Friend in Need is a friend indeed."

To the casual reader it appears that there is no editorial copy in the daily Friend in Need column; it is apparently just small paragraphs, with insignificant pairs of initials appended. But just read a few of those paragraphs! A tuberculosis patient is seeking several health magazines, a lady with a surplus of phonograph records offers to supply others who may lack them. Throughout the entire column there runs a tone of generosity and want.

How Help Is Matched with Needs

Behind these simple paragraphs there lies real labor. The editor of this department might be regarded as a sort of exchange point for the many offers and requests which pour in upon her desk daily. She communicates with approximately fifty thousand correspondents in a single year and deals with offers and requests of every description. By matching the various offers and requests the editor is able to accommodate practically all of the thousands writing to her. Some idea of the varied nature of the work may be obtained from the fact that she has established homes for worthy families, equipped orchestras, furnished libraries, and supplied hundreds of institutions and hospitals with clothing. For these reasons, The Friend in Need may be considered one of the most fundamentally and intimately helpful features maintained by The Tribune.

FRIEND OF THE PEOPLE. Many a time some distressed Chicago householder learns that the landlord

ALL ABOARD FOR A DAY'S FUN!

A bus-load of young boys starting out on a day's jaunt as guests of The Tribune, one of the many enjoyable features that are part of The Tribune's Friend in Need Department.

claims the right, under the law, to hold him for another year, although he has signed no lease. Or he may have paid a special assessment to have the alley paved and, for lo! these many years no pavers have appeared to rescue the alley from the mud. Or there may not be pressure enough to provide water on the third floor of the building. What to do?

In Chicago, much may be done in many cases, simply by stating the difficulty in a letter to the department of The Tribune entitled "The Friend of the People." If the question is one for the public authorities to answer, The Tribune raises it with them, and lets the writer know the outcome. Usually it is a case of the authorities "not getting around to the matter" as yet, and the prod of an inquiry often helps considerably. If the question is legal in nature, it is referred to The Tribune's lawyers, and the law is

explained. When the answer promises to be of general interest, it is printed in the paper.

Most of the legal questions are about the law of landlord or tenant or matters pertaining to divorce. In many cases printed replies to common questions are sent. In one year the requests for this service totaled 16,133. The Tribune of course will not make court appearances, draw up papers, or perform other services for which an attorney should be retained.

FRISKET. *See* Air-Brush.

FURNITURE AND HOUSEHOLD UTILITIES ADVERTISING. This class of advertising must, from its nature, be addressed to people of some buying power. Their response, or lack of it, is immediately traceable through the sales figures of the retail dealers handling the advertised goods. A good record in furniture advertising is, then, powerful testimony to the worth of a medium.

With this in mind, consider the following fact: furniture and household utilities advertisers *spend more money with The Tribune than with any other medium in the city.* Likewise they place more agate lines of advertising with The Tribune than with any other medium. These facts make plain their opinion of The Tribune as the best medium for reaching the Chicago market.

GALLEY. The word galley, in newspaperdom, refers to a brass or steel tray with raised sides, used for holding type after the type has been set and before it has been made into page forms. The Tribune's galleys are made in different shapes, according to whether they are intended to hold type set column width or to hold type set for widths greater than a column and up to a page. A proof taken from type standing in a galley is called a galley proof (*see* Composing Room).

GARGOYLES AND GROTESQUES. The Tribune Tower, while a skyscraper in fundamental structure, is as truly Gothic in spirit as the cathedral of Notre Dame de Paris, Cologne, or Canterbury—and if we examine it closely, we see that spirit shining forth in the most unexpected places imaginable. Nowhere is this more noticeable than in the gargoyles, or grotesques, which are carved into the ornamental stone work of the exterior.

Gargoyles and grotesques, as nearly as we can learn, came to figure in the ornamentation of Europe's great Gothic cathedrals, partly as ornaments, and partly as a species of fun on the part of the masons and stone carvers. Perhaps the man in charge of a great window had been scolded by a portly, irritable bishop for some of his work, and remembered it. Well—the window is finished now. He has carved all the

ornaments except the last one at the top, and he is perched up there, fifty feet above the ground, in front of the blank stone which is last to be carved. What shall he carve on it?

An idea! He will play a joke on the bishop! So he does. He carves a pig's body, with a caricature of the bishop's countenance for a head. Then he clambers down, glowing in the knowledge that the man who dared scold *him*, a master mason, about masonry, is cartooned for all time. Another carves the face of his sweetheart into some obscure nook—and so it went. The grotesque, carved into a cathedral, often was the Middle Age equivalent of the present day cartoon.

Likewise with The Tribune. When girder and beam, panel and floor, had all been planned, the architects had their fun—and had it as did the master masons of six and seven hundred years ago. They tucked away grotesques here and there in the ornamental stone work, choosing for targets peculiar types of people in modern life and the restless attributes of the American people.

They turned to the plant, insect and animal life of America for symbols with which to tell their story.

And in Tribune Tower, carved in stone, is a narrative of the virtues and vices and achievements of man.

In the following table is identified each of the grotesques in Tribune Tower, together with a brief explanation of their symbolic connotation.

At the first floor level: to the right and left of the entrance arch the four natural elements have been symbolized. Fire is represented by a fire dragon; water by the lobster; earth by the prairie dog and air by the American bittern.

The arches below these symbols are bordered with a strawberry plant motif. In the panels above the thistle and the beechnut are carved in stone.

Another entrance panel reveals a wild rose border,

RABBIT WITH SPOON—GLUTTONY

One of the numerous grotesque ornamentations on Tribune Tower. This fellow with the large ears and the even larger spoon symbolizes gluttony.

and, immediately below, an arched border of the leaf and seed of the maple. Underneath this ornament the bumblebee is given a home.

The arch above the doorway is bordered with a design of dogwood.

At the fourth floor level: the ape located directly below the balcony represents the busy-body type familiar to all of us.

The elephant wearing glasses and holding his nose symbolizes scandal.

The frog suggests those who are ever alert and eager to make themselves heard.

The wise old owl with a camera in his grip represents the observant, cautious type of individual.

The wolf and the dog symbolize radicalism as compared with conservatism.

The sheep and the gorilla visualize for us the law-abiding and anarchistic traits of humanity.

The ape and the bear are representatives of indolence and its opposite, activity.

The American plane tree or button ball and the pine leaf are used as border decorations at this level.

Features of the Entrance Arch

Maize (Indian corn) is the central motif over the great arch at the Michigan Avenue entrance—a picture in stone of our country's agricultural greatness.

The weird head of a man with his hands to his mouth in a whispering attitude, personifies in stone the spirit of insidious rumor.

A man's head in a shouting attitude, with a flame leaping from its head, suggests open rumor, or news, as opposite to its companion grotesque just described.

The fleur de lis, national flower of France, is used just below the fourth floor windows to remind us of the heroic deeds of our American boys on the battlefields of France.

Worked into the canopies over the fourth floor windows are another series of grotesques.

The American porcupine with a horn in his paws symbolizes intolerance and arrogance.

The rat bearing an old-fashioned blunderbuss, characterizes cruelty and maliciousness.

The monkey with cap and bauble is the symbol of folly.

HE LOOKS THE PART DOESN'T HE?

Another symbolic grotesque on Tribune Tower the rat and the blunderbuss, symbolic of cruelty and malice. Pleasant looking thing, isn't it?

The crowned dog, his paw caught in a mouse trap, is the symbol of pomposity.

The cat holding a tin cup represents improvidence.

Lizards, swifts, owls and other plant and animal figures carry out the unusual theme of Tribune Tower ornamentation.

Allied to the grotesques, but done in serious mood, are the rectangular lead spandrels. They are decorated with three important insignia which are alternated throughout the Tower.

First—The American eagle and the five pointed American star.

Second—W. G. N., the escutcheon of the Chicago Tribune.

Third—The Fasces, symbols of the Tribunes of the days of the Roman republic.

GATHERING. In book binding, when the printed "signatures," or folded press sheets are completed, it is necessary to assemble them properly for binding into books. The old, and still prevalent method for doing this is by hand. Piles of each signature are stacked at intervals on a long table and the person doing the gathering starts at one end of the table, picking a signature from each pile until he has enough assembled for the book. He then repeats the operation for each copy of the book.

In gathering for books or magazines it is often found necessary to slip in extra sheets such as colored plates or illustrations. The operator inserts these by hand in their proper location in the finished book.

After the gathering comes collation, which is a check on the correctness of the gathering. The individual gathering the signatures may go over them for a check or a small mark may be printed on the outer fold of each signature, the spots being placed on the different signatures so that they make an even, diagonal parade of marks running down the back of the assembled book, if all of the signatures have been gathered properly.

This simple method of hand gathering is modified to a greater or less degree by the use of machinery, in most book publishing houses. A simple modification is to have a sort of conveyor belt running past the stacks of signatures. Operators place copies of the various signatures on the belt as it passes, and the completed stacks of signatures are taken off the belt after the last signature has been added. The use of machinery varies from this simple improvement upon hand gathering up to the automatic process employed by The Tribune in stuffing its Sunday papers (*see* Mailing Room).

GOOD FELLOW. In December, 1909, The Tribune received a letter from one of its readers, who asked that his letter be printed in The Tribune without disclosing his identity. The original Good Fellow is still anonymous, but his letter initiated a movement which makes many thousands of children of the poor happy each Christmas. The famous Good Fellow Letter as it appeared in The Tribune of December 10, 1909, follows:

To the Good Fellows of Chicago:

Last Christmas and New Year's eve you and I went out for a good time and spent from $10 to $200. Last Christmas morning over 5,000 children awoke to an empty stocking—the bitter pain of disappointment that Santa Claus had forgotten them. Perhaps it wasn't our fault. We had provided for our own; we had also reflected in a passing way on those less fortunate than our own, but they seemed far off and we didn't know where to find them. Perhaps in the hundred and one things we had to do some of us didn't think of that heart sorrow of the child over the empty stocking.

Now, old man, here's a chance. I have tried it for the last five years and ask you to consider it. Just send your name and address to The Tribune—address Santa Claus—state about how many children you are willing to protect against grief over that empty stocking, inclose a two-cent stamp and you will be furnished with the names, addresses, sex, and age of that many children. It is then up to you, you do the rest. Select your own present, spend 50 cents or $50, and send or take your gifts to

NOW IT WILL BE A MERRY CHRISTMAS

A Tribune Goodfellow playing Santa Claus to this family of needy youngsters in the tenement district of Chicago.

those children on Christmas eve. You pay not a cent more than you want to pay—every cent goes just where you want it to go. You gain neither notoriety nor advertising; you deal with no organization; no record will be kept; your letter will be returned to you with its answer. The whole plan is just as anonymous as old Santa Claus himself.

This is not a newspaper scheme. The Tribune was asked to aid in reaching the good fellows by publishing this suggestion and to receive your communication in order that you may be assured of good faith and to preserve the anonymous character of this work. The identity of the writer of this appeal will not be disclosed. He assumes the responsibility of finding the children and sending you their names and guarantees that whatever you bestow will be deserved.

Neither you nor I get anything out of this, except the feeling that you have saved some child from sorrow on Christmas morning. If that is not enough for you then you have wasted time in reading this—it is not intended for you, but for the good fellows of Chicago.

HERE'S A PRESENT FOR EVERYONE!

The Goodfellows — a Tribune voluntary charity organization — goes into action all over the poorer districts at Christmas time. The amount of happiness resulting cannot even be estimated.

GOOD FELLOW

Perhaps a twenty-five cent doll or a ten cent tin toy wouldn't mean much to the children you know, but to the child who would find them in the otherwise empty stocking they mean much—the difference between utter disappointment and the joy that Santa Claus did not forget them. Here is where you and I get in. The charitable organizations attend to the bread and meat; the clothes; the necessaries; you and the rest of the good fellows furnish the toys, the nuts, the candies; the child's real Christmas.

GOOD FELLOW.

A corps of clerks are kept busy during the six weeks preceding Christmas each year distributing to Chicago Good Fellows the names of poor children whose cases have been checked by Chicago charitable organizations. If any names remain untaken on Christmas eve, their owners are supplied with toys and Christmas cheer by The Tribune. Newspapers in other cities have taken up the Good Fellow idea until it is quite impossible to estimate the amount of happiness generated as a result of the publication of the above letter in The Tribune.

GREATEST THRILL. The soldier of fortune, the policeman, the seaman, the aviator, are practically cursed with thrills; they are part of the business, of the day's work, and this attitude probably accounts for their indifference to danger and hardship.

But the average person, whose life is painted with nothing more exciting than a trip through an amusement park, what of him? Occasionally, however, there comes a time when he experiences *the* thrill, the great moment when every nerve in the body either tingles or grows limp. The Tribune, mindful of the desire of such persons to relate that thrill, from start to finish, began the department, My Greatest Thrill, for the benefit of all the fortunate people who have lived through that big thrill, and are eager to impart the how and the when and the why and the where of it all. The Sunday Tribune carries this as a regular department, the usual payment of one dollar for each letter printed being offered.

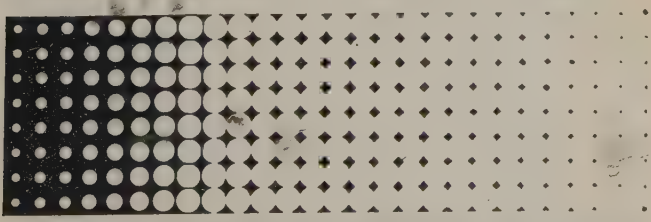
GUIDE LINE. Whole reams of copy pass through the hands of Tribune reporters and editors and must be set into hundreds of galleyfuls of type before the stories finally reach the presses. Under such circumstances, stories and type might easily be lost unless they bear some identifying marks. This accounts for the guide line, which consists of a few words, such as "Bank" or "Newberry," descriptive of the story.

The guide line is used at the top of the reporter's manuscript, on each take of type pertaining to the story as it comes from the compositor, and on the galley proofs. This enables all concerned to identify the story, manuscript, type or proof by a glance at its top. The type guide lines are thrown away when the type is placed in the page forms (*see* Composing Room).

This view shows the cloister-like room in which the Board of Directors of The Tribune Company gathers.

HALF-TONES AND LINE ETCHINGS. Throughout the nineteenth century it was possible to print pictures drawn by artists, as long as the artists confined themselves to drawing nothing but lines, that could be printed in solid black with intervening spaces left white. But it was not until 1890, when a method for printing the "half-tones"—that is, the gray shades intermediate between black and white—with black ink, was developed, that it became possible to reproduce photographs with their infinite gradations of tones. Modern picture reproduction may be said to date, therefore, from about 1890, when the remarkable "half-tone" process was discovered.

How was the feat accomplished? The working principle was easy. First look carefully at the strip below, then half shut your eyes and look again:



The dots are all the same color and evenly spaced, the only difference being that the dots at the left are larger. But do you notice how, with half shut eyes,

the strip seems to shade gradually from dark to light? That is, the eye seems to *blend* the dots into a graduated shading, even though the color of each dot is the same. If the dots are very small and there are many of them—5000 to the square inch or so—the effect will be the same, without squinting.

In order, therefore, to reproduce shadings, or "half" tones between black and white, it is merely necessary to break up the original shaded picture into such an arrangement of dots. The same black ink can be applied to all the dots and they will provide the shading that is found in the original picture.

But how could the picture be turned into dots?

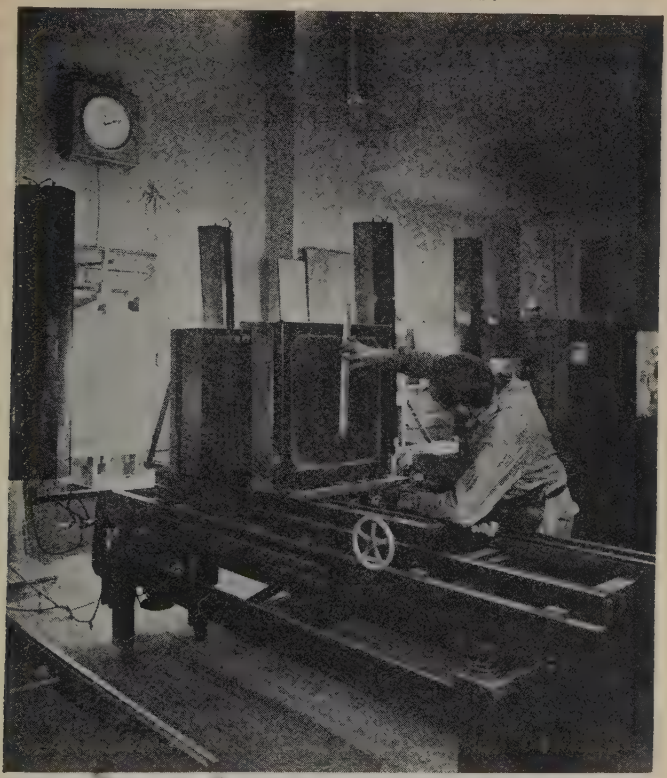
A Magic Screen Does the Trick

The problem was solved about 1890, when it was discovered how to make the dots by means of a ruled screen. In the present form, a screen is made of two glass plates, each one having a series of fine parallel lines grooved diagonally across its face, the lines being filled with opaque pigment. The lines do not run parallel with the sides of the plate, but diagonally at an angle of 45 degrees.

The two plates, with their lines inside and at right angles to each other, are sealed together with transparent Canada balsam. The lines thus form a right angled cross hatching and look like a wire fly screen with an extremely fine mesh—almost too fine to see. These screens are made with from 50 to 400 lines to the inch (*see* Screens).

If now a picture be photographed through such a screen, strong light reflected from the bright parts of the photograph (high lights) will get through the openings in the screen to affect the coating on the underlying plate; and owing to the strength of the light, its effect will spread so much that it leaves only circles of unaffected area under the intersections of the screen lines. When the plate is developed, these circles will be transparent dots in an otherwise solid area of darkened plate. (Remember that when a

CAMERA! CAMERA!



The first step in the process of putting pictures into your paper. Great cameras photograph the original picture under a special light to get the negative from which the engraving is to be made.

photographic plate is developed, the parts struck by light will appear darkened, and the other parts will be transparent.)

A feeble light, however, will produce an effect so weak that only in the center of each opening will there be chemical change enough to show a dot when the plate is developed. Thus, in the developed plate there will be isolated transparent dots where the "high lights" of the picture are, and small and relatively few black dots against transparent background

where there are shadows in the original. Thus the fundamental problem has been solved—for the lights and shadows of the original picture have been changed into dots of variable size.

This process, resulting in the type of plate described, is the distinctive feature which distinguishes half-tones from line etchings. To reproduce a line drawing—that is, a drawing which uses solid tones only and obtains shading by varying the thickness of the lines and black areas used—the screen is omitted in photographing the copy. Otherwise the process is the same for both types of engraving in newspaper work, since both are made on zinc. In commercial work, there is the further difference that fine screen half-tones are made on copper, and the chemical treatment differs from that used for zinc.

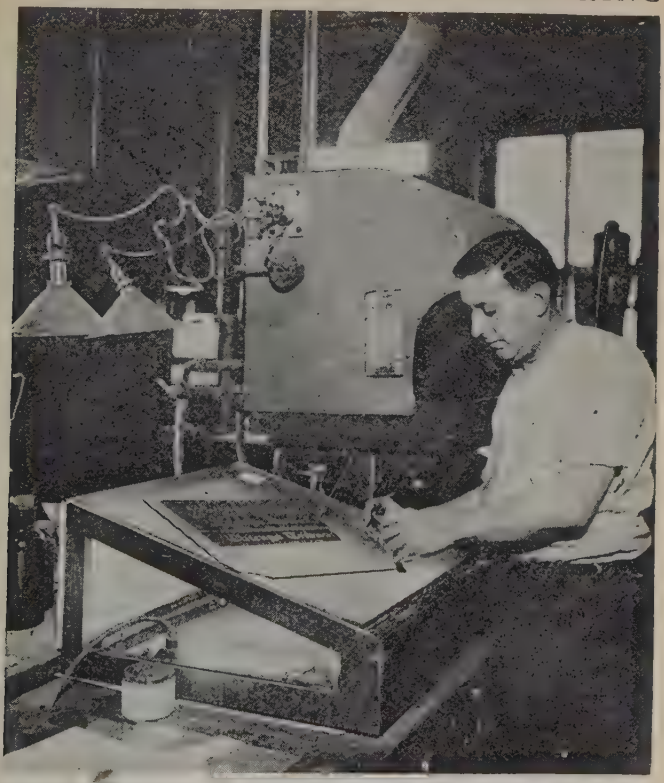
With these points in mind, we are ready to see how the work is carried through to the finished engraving, line or half-tone. So far, we have followed the work only to the photographic plate. There remains the task of obtaining from this negative a *printing surface* able to take ink and to impress it upon the paper. This is accomplished by means of "etching."

To commence the etching, the developed negative is treated with chemicals to intensify and harden it and is thoroughly dried in a hot box. Then it is covered with a transparent rubber cement, dried and covered with plain (liquid) collodion. The combined coatings serve to strengthen the film for handling in the latter processes.

Again it is dried and cut around with a tool, so as to mark only the part of the negative which is to be used, and placed in a bath of acetic acid. This frees the film from the glass plate without injuring any part of it. The film is then detached and with utmost care, so as to prevent distortion, is lifted from its plate and transferred to another.

If the negative is made by an ordinary camera, the engraver turns it over while transferring it. This is

"STRIPPING" IN HALF-TONE MAKING



Here the operator has detached a film from its glass plate and is laying it, other side up, upon a second plate. The text explains the necessity for doing this.

necessary because on the film side of an ordinary photographic negative, left shows as right, top shows as bottom, etc. Turning the film over brings these relations right again. If the film was taken by a prism camera, it is not turned.

This also is the time at which any "stripping" that is necessary is done. If several photographs are to be combined so they will result in a single half-tone, the negatives can be trimmed with tools and the different parts can be laid down on the glass plate in

the desired relation. Also small negatives may be collected on a single plate, for the sake of economy in the coming processes.

When again dried the assembled negatives are ready for the printing—in the photographic, not the newspaper, sense. For newspaper use, a thin and highly polished plate of pure zinc is cleaned with a lye solution and further polished with powdered pumice stone and charcoal. It is then coated with a sensitizing solution of albumen and bichromate of ammonia in water. The plate is next clamped in a frame and whirled over a gas heater. It dries as it throws off the excess solution. This machine is a Tribune invention. The operation formerly was performed by hand.

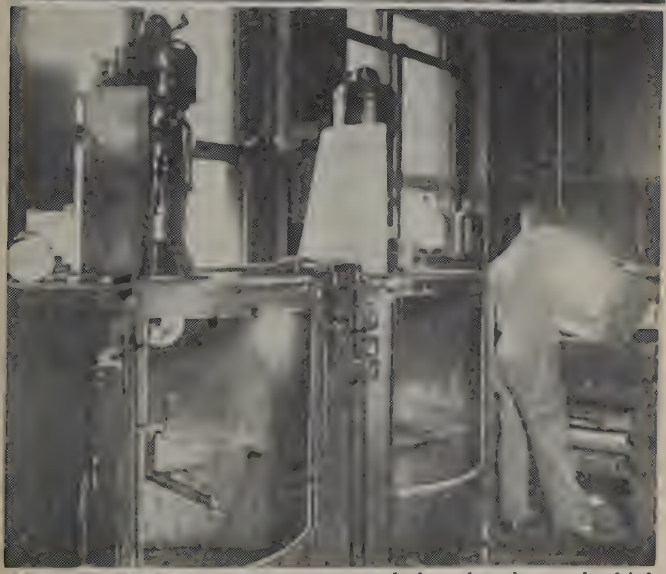
After being dried in this way, the sensitized zinc plate is ready to record a photographic image. It is placed in a printing frame with the photographic negative pressed closely to it, and subjected to strong light from a flaming arc from one to four minutes. This reproduces the photograph on the zinc plate by hardening the sensitizing solution in all exposed parts.

Now let us check up on the course of lights and shadows through the processes so far described. We had high lights of the picture darkening the photographic plate, and shadows failing to affect it, so that the "shadow" parts of the photographic plate were transparent when developed. Now, in printing on the zinc plate, the transparent parts of the photographic plate (representing shadows of the picture) let the light through to harden the solution.

Now it is obvious that if the metal beneath the *unaffected* solution can be removed, while the metal beneath the *hardened* solution is preserved, the resulting plate will give the printed effects we want. It will have dots to catch ink and print it wherever shadows and dark places are wanted, and only a few dots or none where high lights are desired.

The whole sequence may be stated as follows, reading each line across for the state of affairs at a given

TWO PLACES WHERE DRYING COUNTS



After a film has been stripped onto a second glass plate, it must be dried in place. This is done with an airblast, as shown in the upper picture. The lower picture shows a Tribune invention — a drying drum for drying zinc plates after they have been coated with sensitizing solution. The nearer is empty, but a plate is in position in the other.

instant, and reading each column downward for the sequence of operations and effects:

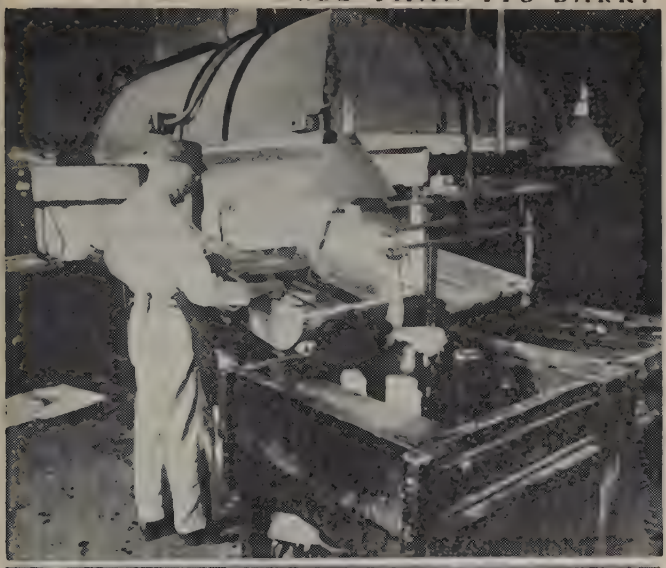
Picture ready to "screen"	High light	Shadow
Photographic negative	Darkened area	Transparent area
Exposed zinc plate	Unhardened albumen	Hardened albumen
Etched zinc plate	Metal exposed and is eaten down	Metal protected; retains original height Metal "type high";
Zinc plate inked for printing	Metal too low to take ink or print	Takes ink and will print it
Printed job	No ink, causing a "high light" corresponding to original picture	Ink prints dark spots corresponding to original picture

To accomplish the desired lowering of metal beneath the unexposed solution, the plate must be etched, or eaten away, with acid. The first step in etching the zinc plate is to cover it thoroughly and evenly with a special preparation of etcher's ink put on with a roller. Now the plate is placed in water. Those parts of the solution unaffected by light are dissolved by the water, and they disappear, taking with them their ink coating. The hardened portions, however, remain; and so does the ink over them. After being washed, therefore, the zinc plate bears a duplicate of the original picture, broken up into dots and with ink covering all dots.

The next step is to dry the plate, heat it to make the ink sticky, and powder it with dragon's blood, a reddish resinous powder made from the bark and gum of an East Indian tree. Then the plate is brushed over gently so as to remove the dust from bare places and allow it to stick to the ink spots.

The plate is then heated over a gas burner until the dragon's blood melts and bakes into an enamel pro-

ITS BITE IS WORSE THAN ITS BARK!



In the cradle-like affair above, rocked gently by machinery, the plate is given its first acid bath. Below, an operator is painting over a part of a plate which should not etch.

tecting the spots from the action of acid. The back of the plate is coated with asphaltum to give it like protection, and the plate is ready for the actual etching.

That Biting Acid Bath!

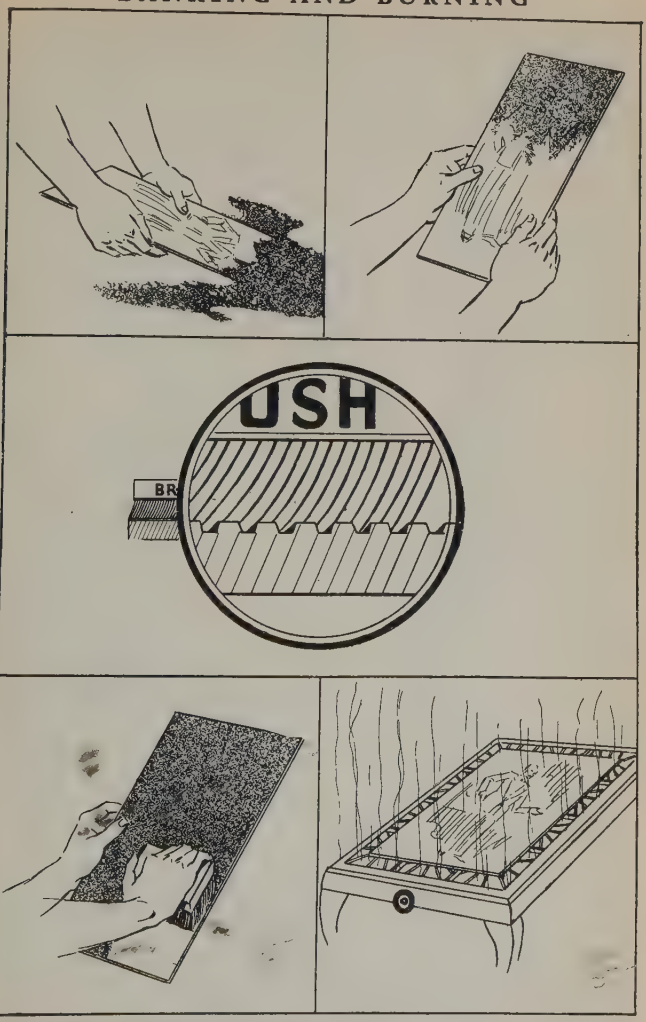
Etching is accomplished (for zinc work) by placing the plate in a dilute nitric acid bath. This may be done either in white porcelain pans containing the acid, which are rocked gently to and fro so that the acid washes over the plate, or in tubs where machinery splashes the acid solution forcibly against the plate. When the plate is taken out the dots are quite perceptible to the eye and the touch as small cones. This is the first "bite."

In eating away the metal between the dots the acid has exposed bare metal on the sides of each cone. If there are to be further acid baths, unless the bare sides of the cones are protected, the acid would eat into them, giving them a shape quite like a collar button. A plate with that sort of dots is said to be "undercut," and does not stand up in use.

To avoid undercutting, the plate is dusted several times with dragon's blood and brushed one way, "banking" the powder against one side of the cones. This "banked" powder is "burned in"—that is, melted and baked to an enamel—and the plate is banked and burned three times more, once for each remaining side of the dots. The plate then is given a second "bite," "banked and burned" four times more, and so on, until it has been given several bites, and the metal between the dots has been eaten away to a sufficient depth.

The surface of the dots is then polished bright with charcoal, the black charcoal filling in the spaces between the bright dots and throwing them sharply into view, so the quality of the engraving may be judged. Next the plate is cleaned with lye and flowed with a copper solution to darken the surfaces, and it goes to the "routers"—so-called because they use a

"BANKING AND BURNING"



These pictures illustrate the explanation, given in the text, of "banking and burning." First the engraver dips the plate in a resinous powder, and lets the powder run down the plate, as shown in the two upper pictures. Then he brushes the plate, as shown in the third small picture. This "banks" the powder against one side of the dots, as shown in the center. The last step is "burning," or baking the banked powder to a hard enamel. The process must be gone through four times—once for each side of the dots.

"router bit" which cuts metal, to remove all excess metal from the plate. The plate then is mounted on a wooden or metal base to type height, trimmed and it is finished.

Half-tones may be used to reproduce photographs, wash, pencil, crayon, or pen and ink drawings; oil paintings; prints produced by other processes such as rotogravure, photogravure, and lithography; or even actual objects. Although it is possible to make plates that are somewhat better than the copy, if the copy is not clear and sharp, the defects should be remedied by retouching before the plate is made (*see* Retouching).

Playing Tricks with Half-tones

From what has been said about the process, it is easy now to see that the process lends itself to manipulation designed to produce unusual and striking effects. Most of the manipulating to produce bizarre combinations of objects, such as a man's head on a baby's body, to alter relative sizes, and the like, is done between photographing the original copy and the time the photographic film is lifted from its plate and transferred to the glass used for printing the zinc plate. One or two examples will show how such effects are obtained.

Suppose, for one case, we have photographs of three men, and we want a half-tone showing all three side by side, the same size. All three of the photos are of different size. All right. The engraver photographs each picture to produce a "screened" negative of the proper size, lays these negatives down side by side on the glass sheet used for printing the zinc plate, and the desired result has been accomplished.

Again, suppose we take the job described, as far as the ordering is concerned, in the article on Engraving (*see* Engraving). The job, briefly, was to combine a wash drawing of an electric iron, a photograph of its maker, and a pen-and-ink drawing of a housewife using it. To do this, the engraver photographs each

DOES IT NEED ANOTHER "BITE"?

As explained in the accompanying article, one of the most important tasks in preparing good engravings is to see that they are etched deeply enough. This man is examining the minute dots under a powerful glass to see where this result has been attained, or whether the plate should go into the acid again and be etched to a greater depth. This is one of the most critical problems in engraving.

piece of copy separately to the right size. He uses a screen when photographing the pictures of the iron and the manufacturer, to get a half-tone effect, but does *not* "screen" the drawing of the housewife. This leaves the lines of the drawing unbroken. He then carries on until the film bearing each piece of copy is ready to be detached from its plate.

Now he takes the film for the drawing showing the housewife, and lays it upon the big glass plate, cutting away all of the film which are not to show in the finished cut. Next he gets out the film showing the iron, trims away all undesired portions, and lays the trimmed film in its proper place. Similarly the other films are put in place, and the result is an array which will imprint upon the zinc plate the desired combination of pictures.

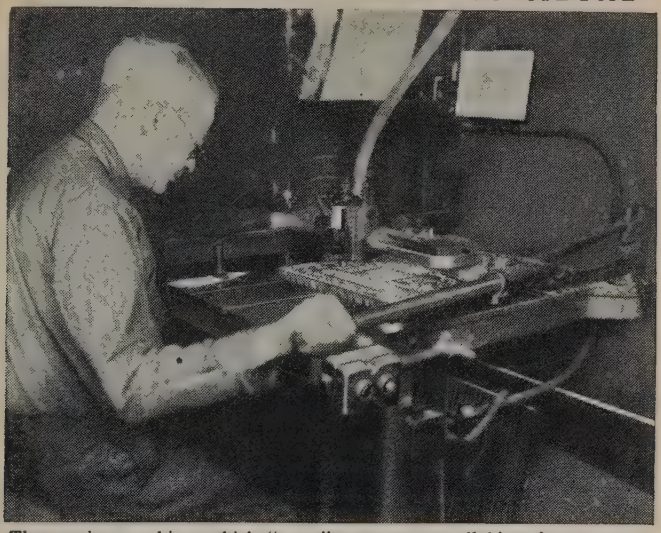
How Pictures are "Reversed"

Another obvious possibility in half-tone work is "reversing." Suppose, for example, the drawing of our iron showed its tip pointing to the right, while we want the tip pointing to the left in the finished engraving. To insure this, we would mark the copy "reverse"—and the engraver, in laying down the film, simply lays it down with its tip pointing in the desired direction. Since the film is transparent, it will print no matter which side is next the source of light—so the reversal works out easily.

In the same way, a man facing to the right in a photograph may be made to face to the left in the finished engraving, the direction of a boat's movement may be reversed across a page, and so on. One point, however, must be watched. Sometimes a picture has definite right hand and left hand features. A picture of Grover Alexander pitching will show him using his right hand. If we reversed this picture (in order to get an artistic effect by having him face the other way) we would have him pitching with his left hand, which would be absurd.

Also, if a picture of a book, say, is to be reversed,

REMOVING EXCESS BITS OF METAL



The routing machine, which "routs" or saws out all bits of unnecessary metal from the finished plate.

and the book has lettering on it, the picture printed from the reversed cut would have the lettering reversed as well. This is avoided by painting onto the copy reversed lettering reading from right to left. The reversal made by the engraver then will bring it right. This type of reversal should not be confused with reverse tone work, which uses ordinary copy to produce a cut which prints white lettering or lines against a dark background (*see* Reverse Tone).

Putting on a Finish Line

There remains one standard process—used whenever there is to be a "finish" line. This is the fine, solid line, not broken into dots, which you see around the edges of some half-tones. This line, when ordered, is put on by trimming the half-tone negative "scant"—that is, a trifle less than full measure—and burning on a margin of solid enamel around the half-tone, when the dragon's blood is applied. The cut is finished with this margin on. Then a fine line is cut

between the edge of the half-tone area and this margin with a draw tool, and the extra metal outside the outer edge of the line is cut away, leaving a thin line of metal which prints solid around the picture. A glance at any rectangular news picture in The Tribune will show the way the finished product prints.

HAVAS AGENCY. To the founder of this great European news service belongs the distinction of trying to enlist the services of pigeons in the business of publishing newspapers. After spending five years —from 1835 to 1840—supplying translations from English and Continental newspapers to the Paris Press, Charles Havas got the idea of establishing a carrier-pigeon service between Belgium, France, and England, and selling the news brought by the pigeons to all papers that would buy it.

What might have come of the idea never can be known, for about that time advance news about the first electric telegraphs was in the air, and Havas, in common with the other progressives of his day, was quick to make use of the new idea in lieu of pigeons. Within a few years his name was known throughout Europe.

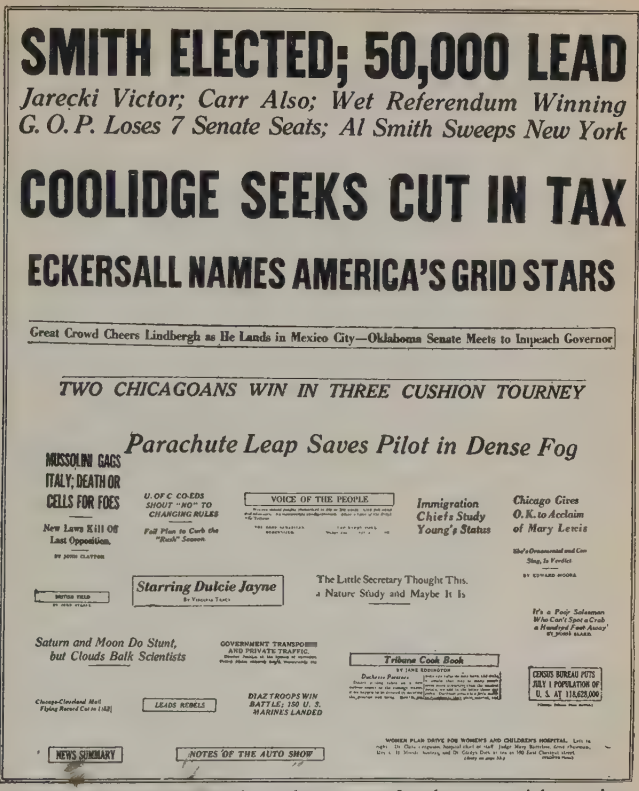
The First Exchange Service

It was the Havas agency which inaugurated the news exchange system between a central news bureau and the newspapers taking its service. That is, each paper was scanned by a Havas representative, who sent everything he thought might be interesting to the central Havas office. The office then distributed this collected news to all its clients. It was also the first agency to furnish syndicated matter to its clients in the shape of special news features.

The Tribune receives the Havas service material through the Associated Press.

HEADLINE. Suppose you were called on to tell a column length newspaper story in perhaps a dozen words. And suppose you were given an iron clad rule limiting the number of letters those words might con-

A HEADLINE FOR EVERY NEED


SMITH ELECTED; 50,000 LEAD
Jarecki Victor; Carr Also; Wet Referendum Winning
G. O. P. Loses 7 Senate Seats; Al Smith Sweeps New York
COOLIDGE SEEKS CUT IN TAX
ECKERSALL NAMES AMERICA'S GRID STARS
Great Crowd Cheers Lindbergh as He Lands in Mexico City—Oklahoma Senate Meets to Impeach Governor
TWO CHICAGOANS WIN IN THREE CUSHION TOURNEY
Parachute Leap Saves Pilot in Dense Fog
MUSSOLINI GAGS ITALY; DEATH OR CELLS FOR FOES
New Laws Kill Off Last Opposition.
U. OF C CO-EDS SHOUT "NO" TO CHANGING RULES
Fall Plan to Curb the "Rush" Season
VOICE OF THE PEOPLE
Immigration Chiefs Study Young's Status
Chicago Gives O. K. to Acclaim of Mary Lewis
She's Ornamental and Can Shag, Is Verdict
Starring Dulcie Jayne
The Little Secretary Thought This. a Nature Study and Maybe It Is
It's a Poor Salesman Who Can't Spot a Crab a Hundred Feet Away!
Saturn and Moon Do Stunt, but Clouds Balk Scientists
GOVERNMENT TRANSPORT AND PRIVATE TRAFFIC
Tribune Cook Book
CENSUS BUREAU PUTS JULY 1 POPULATION OF U. S. AT 118,628,000
Chicago-Cleveland Mail Flying Record Cut to 1:42
LEADS REBELS
DIAZ TROOPS WIN BATTLE; 150 U. S. MARINES LANDED
NEWS SUMMARY
NOTES OF THE AUTO SHOW
WOMEN PLAN DRIVE FOR WOMEN'S AND CHILDREN'S HOSPITAL

From the large display head on the top, used only on special occasions, through the three 8-line streamers used on page one, the first page of the sports section, and the back page of pictures, there is a headline style suited to each degree of importance in a story. Note that each one tends to be short--just telling enough to let the reader know whether the story will interest him.

tain, and then on top of all that you were given perhaps a minute and a half in which to write your summary of the story. Rather difficult, eh?

Well that's just the situation confronting the headline writer (*see* Copyreaders and Copyreading) of a big newspaper when it draws near to press time. And yet the headline is more than a summary of the story. It is supposed to *sell* the story to the reader;

and if it is well done it will sell the story, adorning and dignifying it at the same time. Poorly done, a headline will frequently kill or lose readers for even the best of news stories, and works injury to all by not letting them know whether they want to read the story.

And the headline does more even than summarize and sell the story. It furnishes an interesting spot of color in what might otherwise be a solid page of small grey type unalluring to the reader.

A Strict Literary Art

In America the writing of headlines has become a highly specialized form of literary effort. Newspapers abroad use the headline conservatively and with characteristic reserve. Here in America the headline has attained a recognized place as a fundamental part of the newspaper. Especially in the last few years, the headline here has taken on an amazing vigor and variety.

While agreeing on its importance, newspapers differ as to how the headline should be applied. One camp maintains stoutly that the headline should be lavish of words and summarize the story quite fully. Another school advocates the use of the fewest possible words in the headline, giving the high-lights of the story only. The Tribune inclines to this latter policy in its headlines.

The copyreader in writing his headline must take into consideration the fact that a newspaper column allows only so many letters and spaces on each line; that some type faces occupy more room than others; that the single quotation mark is preferable to the double, and many other details that might throw off his nice calculations if not observed. He guards against this by a simple process called "counting in." That is, he divides each line into a certain number of units of space and proceeds to count each letter (except M, W, and I) as one unit, and the space between words as half a unit. M and W are fat letters and occupy 1½ units of space in a line. I is

A GLANCE GIVES YOU THE NEWS!

10 CENTS

Chicago Sunday Tribune

FINAL EDITION

AVERT CHRISTMAS CAR TIEUP

XMAS ARRIVES ONCE ANNUALLY AND HERE'S WHY

NEWS SUMMARY

THE MASTER OF THE WORLD

PROCEED WITH ARBITRATION TO STOP WALKOUT

House Grants Honor Medal to Lindbergh

CREW RESCUED AS WAVES TEAR SHIP TO PIECES

Threat of 'Sis' to Sir at Prom Spills Beans

10 CENTS

Chicago Sunday Tribune

METROPOLITAN EDITION

FIGHT ICE TO SAVE 20 ON SHIP

UPHOLDS I. C. C. RAIL VALUATION IN COURT TEST

NEWS SUMMARY

THE MASTER OF THE WORLD

ONE RESCUED, REPORTS REST OF CREW ALIVE

Lithuania and Poland Bury Ax at Geneva

MINE OWNERS BALK AT U. S. STRIKE PARLEY

These typical first pages show how The Tribune's "display window" not only gives the important news of the day instantly, but enables each reader to pick news that interests him. The pages also show how editions are identified by the "ear" in the upper righthand corner. The lower copy is the Metropolitan Edition for circulation outside Chicago.

a thin letter and requires but ½ a unit of space. (Likewise with "L," in lower case type). To the experienced copyreader this "counting in" becomes so much a matter of routine that he does it by simply beating a quiet tattoo with his fingers, letting each beat count for a letter or space. Thus he keeps the headline always within the required length.

Some Headline Styles

The Tribune like most great newspapers uses a variety of headline styles. Most prominent of these are the styles designated as follows:

The inverted pyramid top with three lines;

The inverted pyramid bank (The subsidiary portions of a headline are called banks or decks when they occupy more than one line, and crosslines when they consist of only one full line);

Three Drop or step lines;

Three drop lines at top, bank set in form of hanging indentation;

Boxed headlines, of which there are a number of styles.

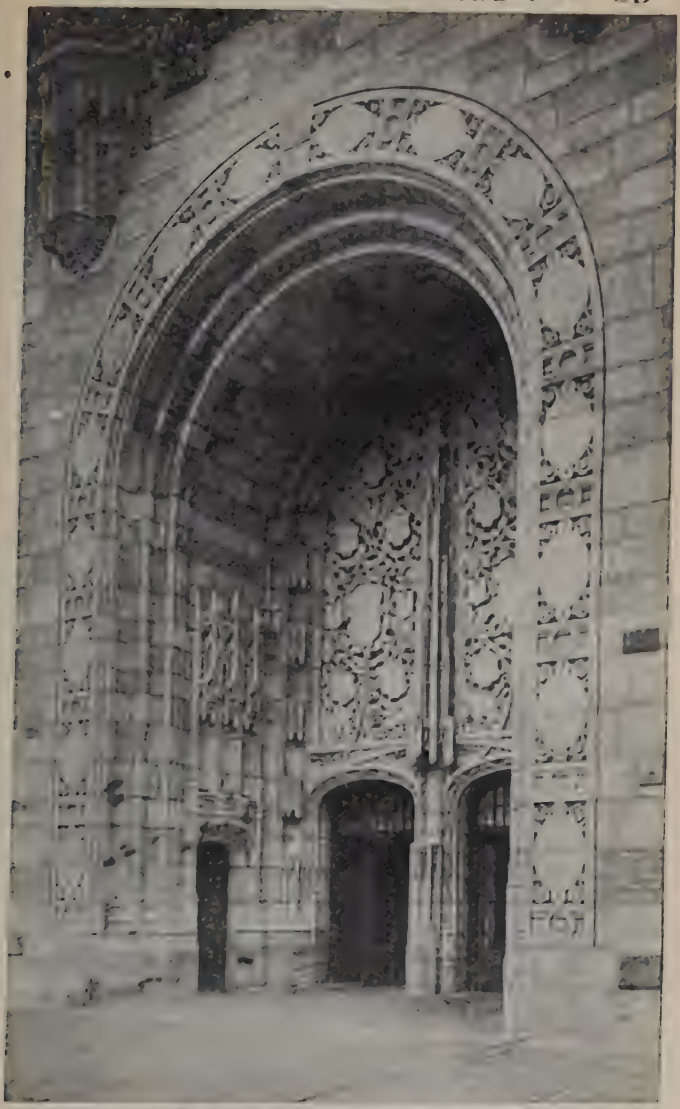
The familiar large bold headline which you see each morning running across the top of your Tribune, is known as a streamer head—or in the language of the local room (because The Tribune is 8 columns wide), "the 8 column line." A similar line is used on the first page of the sports section, and there is an 8-column line on the back page of pictures. Examples of headline styles will be found on a preceding page.

MANY FAMOUS STRUCTURES HELPED ENRICH THE TOWER

From faraway China, from Norway, Europe, and Panama, Came Historic Stones to be Embedded in the Walls of The Tribune's Skyscraper Home

HISTORIC STONES IN THE TOWER. Few passersby on Michigan Avenue have failed to note that the surface of the Tribune Tower walls, particularly around the entrance, is studded with strange stones, each identified by the name of the famous structure from which it came. Some of the names are well known,

WHERE MANY STONES ARE PLACED



The beautiful Gothic entrance to Tribune Tower, showing a few of the historic stones which are embedded in the outer walls on either side of the arch.

and the stones are interesting simply because they came from such famous structures. Many stones, however, are there because of remarkable stories which are not so well known, but thoroughly deserve being told.

Three of the trophies from the Orient commemorate victories that made world history and newspaper history. The square gray block which you will find in the eighth course of stone on the left of the entrance is from Fort San Antonio, Abad, target for Admiral Dewey's guns on the August day of 1898 that put an end to Spain's colonial dominion in Asia.

How Fort San Antonio became the target of the polite bombardment which brought about the capitulation of Manila and how it was the inspiration of gun-pointer Riley's spacious expletive, "Seven thousand hells!", was not revealed in detail until twenty-seven years after the event. The fall of the city was inevitable; but to gratify the traditional Spanish sense of honor, as well as to spare lives on both sides, Dewey and the Spanish captain-general, Jandenes, had agreed upon a mock bombardment with the distant Morong hills as the target. Hence, early on the morning of August 13, Captain Coghlan of the Raleigh gave the range as "seven thousand yards," and the command to fire. The Raleigh's forward eight-inch gun sent a shell high above Fort San Antonio and clear into the Morong hills.

The Skeptical Gun-pointer

"Seven thousand hells!" muttered gun-pointer Riley, the best shot in the fleet, who was serving one of the smaller guns, when he heard the range from the bridge. "Seven thousand hells!" said he, dropped his sight bar to twenty-seven hundred yards, and fired. The shot went over; but in two more shots he found the fort. At the third speaking of Riley's five-inch gun in the Raleigh's port-battery, San Antonio caught it full in the nose.

"Thereupon," says Oscar King Davis, an eye-wit-

TWO SOURCES OF HISTORIC STONES

These world-famous structures might be called "stone brothers" of Tribune Tower, for the Tower contains memento stones from each of them. Above is the noted St. Sophia mosque in Constantinople, while the lower picture shows Cologne Cathedral, one of Germany's noblest specimens of the Gothic builder's art. The stone from the Byzantine structure is on the north side of the tower, about ten feet up and near Michigan avenue. Two stones from the Gothic Cathedral are imbedded in the Michigan avenue facade north of the entrance.

ness, in his narrative of the bombardment, "Coghlan saw that his gunners could get a range for themselves, regardless of official play-acting. So he sounded 'Cease firing' and took the Raleigh out of action."

Near the San Antonio stone are two other Manila memorials. One is a block from Fort Santiago, whence the Fillipino patriot, Dr. Jose Rizal y Mercado, was led to execution by the waning Spanish power in '96; the other is an ancient and deeply lettered Chinese gravestone that the Spaniards brought to Manila as ballast early in the sixteen hundreds and that somehow found its way into the fabric of Santa Lucia barracks, which General MacArthur used as quarters. Already this stone has taken on a new tradition for 'tis said that for certain of Chicago's Chinese townsmen it possesses supernatural attributes and that, beholding it, they change their course and pass by on the far side of the walk with averted eyes.

Thus for three stones of the thirty one. For the others, we can list them in many ways. If we take geography, their story carries us to the four corners of the earth. The stone from farthest north was part of the ancient cathedral at Trondhjem, coronation church of the Norwegian kings. That from farthest south was riven for us from a Roman Catholic church almost as near the equator as Trondhjem is to the Arctic circle—the monastery church of Santo Domingo in Panama, oldest European town on the mainland of America.

Or we can trace them through famous stories of human joy and sorrow, pain and pleasure, achievement and disappointment. From the southern wall of the Tower—fourth course of stone in the first pier—Byron sings his sonnet on François de Bonnivard, the prisoner of Chillon, for here is the stone from the Genevese patriot's dungeon on Lake Geneva. In the sixth course of stone on the left of the arch, appears one of the most significant and treasured of

GUARANTEES OF AUTHENTICITY

OIFIG OIBREACH PUIBLI
(Office of Public Works),

BAILE ÁTHA CLIATH
(Dublin).

This is to certify that the stone accompanying this note was one of those forming part of the old General Post Office building, Dublin.

W. H. Howard Cooke A.R.I.B.A.

Architect.

23rd January, 1924.

Westminster Abbey.
Clerk of Works Office,
Dean's Yard.

31/12/23

Reigate or Godstone Stone of Period of Henry III ~~th~~ Showing original tool or axe marks —

Thomas J Wright
Clerk of Works

On this page are reproduced two of the certificates which accompanied each of the famous stones in Tribune Tower.

the Tower memorials. It comes from the cathedral in which Napoleon was crowned, the same which Victor Hugo called "a vast symphony in stone" and "this aged queen of French cathedrals." It represents not only a great edifice but a great book also, a book which is as truly a romance of the edifice itself as of the lives of those whose feverish existence centered around it. No one who has read Notre Dame de Paris can have forgotten Hugo's glowing survey of mediæval Paris and of Gothic art which comes early in the story; and here is a stone to symbolize it.

Of the world's architectural curiosities there is none more daring or more enduring than the celebrated flat arch of the now wholly dismantled and partly ruined monastery church of Santo Domingo in Panama City. Amid desolation it endures. For more than two centuries, in a land of conflagrations and of earthquakes its amazing spring of forty feet, with a rise of only two feet, has withstood both fire and shock. The Tribune's memento from this church is cemented into the Austin Avenue side of the Tower.

Near it is a stone eloquent of a mighty personality and world-shaking changes. It is from the Wartburg, Frederick the Wise's castle at Eisenach, whither Martin Luther's friends hurried him in 1521 to save him from trial and faggot, and where Martin, overwrought with anxiety and nerves, halted his translating of the New Testament to hurl his inkstand at the devil who was whispering to him of easier ways.

Another is drama, bespeaking the wintry battlements of the castle of Kronberg at Elsinore, and the supreme tragedy of irresolution which Shakespeare gives us in Hamlet.

The stone in the eighth and ninth courses on the north wall commemorates an emperor's boast and an empire's fall, for it is from the older part of the mosque of St. Sophia, Constantinople, and long antedates the capture of the city by Mohammed II in

HUGO'S "SYMPHONY" IN STONE

One of the highest peaks of early Gothic architecture in the world is the Cathedral of Notre Dame de Paris. This magnificent piece of architecture, begun in 1163, is characterized by its twin towers and exquisite portals. Victor Hugo's noted novel which takes its name from the cathedral and celebrates its beauty was largely responsible for its restoration 1844-45. One of the original stones of this world famous edifice is embedded in the walls of Tribune Tower on the boulevard side where now it watches the bustle and fever of American life on one of Chicago's busiest thoroughfares.

THE BATTLEMENTS OF ELSINORE

The ancient castle of Kronberg at Elsinore, known as Hamlet's castle. A stone from this castle may be seen near the entrance to Tribune Tower.

1453 and his conversion of the Christian cathedral into a mosque. "Glory be to God," exclaimed great Justinian of the Pandects, fourteen centuries ago, amid the solemn rites of the consecration of St. Sophia, after this stone and its companions had been set in place. "Glory be to God, who hath thought me worthy to accomplish so great a work; I have vanquished thee, O Solomon!"

A Memento From the Great Wall of China

The most comprehensive symbol in all the collection of stones appears in course nine to the right of the entrance arch. It utters ancient measures of defense and twentieth century economics, for not only is it from the Great Wall which the Chinese began nearly

WORLD'S MOST BEAUTIFUL BUILDING

Such at least has been said of the Taj Mahal near Delhi, India. The Taj was built by the Emperor Shah Tehan in the early 17th century. It now holds his body and that of his favorite wife. You will find a stone from the Taj among the collection embedded in the walls of The Tower.

twenty-two centuries ago, but it is also from the sector of the Great Wall under which runs the 3600 foot tunnel of the Peking-Kalgan railroad that pierces Nan-K'ow pass by four tunnels. That road was a purely Chinese undertaking, and when it was finished in 1909 it stood for just one thing—"China for the Chinese." And that was precisely what the Great Wall stood for when the Chinese began it in the year 250 B. C. History, after all, has few flagrant contradictions.

Here is the Complete List

And so for the others—stories with all of them, stories more than we can tell. But you might gaze at the stones next time you are near Tribune Tower, and recollect the stories for yourself. Here are the sources of all the stones—with a friendly challenge to try your hand at guessing the stories of those concerning which we have given no information:

1. Old General Post Office Building, Dublin, Ireland.
2. Hamlet's Castle, Denmark.
3. Part of Japanese Lantern from Shrine of Hibija Daijingun, Tokyo, Japan.
4. Princeton University.
5. Old Chapel, Yale University.
6. Westminister Abbey, London, England.
7. Edinburgh Castle, Scotland.
8. Oldest part of Cologne Cathedral, Germany.
9. Notre Dame de Paris.
10. Taj Mahal, Agra, India.
11. Trondjhem Cathedral, Norway, A. D. 1200.
12. Great Wall of China.
13. Parthenon on the Acropolis, Athens.
14. Royal Castle, Stockholm, Sweden.
15. Manila — Fort Santiago, prison where Rizal was confined the night before his execution.
16. Manila — from Santa Lucia Barracks. Stone on old Chinese gravestone brought as ballast by Spanish ships beginning of 17th century.
17. Manila — Fort San Antonio Abad, target for Admiral Dewey's bombardment in 1898.
18. Foundation of News Building, New York.
19. Bridge in the Forbidden City, Peking, China.
20. The Winter Palace, Peking, China. 15th century.

THE WALL THAT HELD AN EMPIRE

Even the marvelous, centuries old wall of China, begun long before Christ, has contributed its bit to the walls of Tribune Tow

21. The roof of a temple in the Forbidden City, 15th century.
22. The ruins of an ancient temple in Honan Province, China.
23. Cologne Cathedral, Germany.

24. The battlements of Fortress Ehrenbreitstein, Rhineland, Germany (four stones).
25. Senate Press Gallery, Washington, D. C.
26. Citadel, David's Tower, Jerusalem.
27. Luther's Wartburg near Eisenach, Germany.
28. Castle of Chillon, Switzerland.
29. Massachusetts Hall, Harvard University, Cambridge.
30. The ruins of the Santa Domingo Monastery and Church, Old Panama.
31. Mosque of Saint Sophia, Constantinople. Church built in 548.

HOW A GREAT PAPER GREW WITH A GREAT COMMUNITY

The Thrilling Story of a Journal That Started in a Village and Achieved Fame and Power as the Village Became a Metropolis

HISTORY OF THE CHICAGO TRIBUNE. The first 400 copies of The Chicago Tribune were pulled on a hand press in 1847—a time which is signficant in history. The Roman Catholic hierarchy was established in England; Queen Victoria had been ten years on the throne; Salt Lake City had been established by the Mormons and the Mexican War was drawing to a close.

Chicago was a primitive, unpromising city of 16,000 with board sidewalks and muddy streets. The first school house was two years old, and the first railroad project—launched two years before—had met with great discouragement. Trade was practically all retail, and business men and merchants were compelled to raise food to keep alive. The effects of the panic of '37 were commencing to wear off, but capital was still centered in the East. Abraham Lincoln was 38 and Joseph Medill, who was still practicing law in Coshocton, Ohio, and picking up the rudiments of the printer's trade, was 24.

The two decades following were the most active and fearsome in our history; and the story of the World's Greatest Newspaper is a great and inspiring story

CAN YOU NAME THIS CORNER?

Perhaps it's not fair to expect present-day folk, who know the teeming crowds at Madison and Dearborn, to recognize this spot. However, the picture shows this corner in its 1860 guise, eight years before The Tribune improved the site with a four-story stone building.

closely interwoven with the story of the nation and its great men and events from then till now.

Newspaper history in Chicago began in 1833 with The Chicago Democrat, which was merged with The Tribune in 1861. Through The Democrat, then, The Tribune may trace its ancestry back to the first newspaper published in Chicago.

First to Get News by Telegraph!

The year 1849 was notable for two incidents. On May 22, a fire destroyed The Tribune office, and publication was suspended for two days. On December 6 The Tribune installed telegraphic news service, the first paper in the west to get news by wire. This was a startling innovation. News from the east was commonly a month or two old before it reached Chicago papers. The presidential message, eagerly awaited every four years, was considered well dispatched if its text reached Chicago by mail or courier within a month after its publication at Washington. The determination to get the news first, for

which The Tribune has always been noted, was manifest even in that early day.

Journalism in that day, however, was a precarious profession, and The Tribune underwent many changes of ownership in its first eight years, at which time Joseph Medill bought an interest and launched it into its phenomenal development under his forty-four years of guidance.

Joseph Medill came to Chicago in 1855 and with Cowles and Bross, and later Horace White, founded the original "Tribune Family" which survives through direct descendants as a Tribune family today. Medill, among all these colleagues, seems to have been the driver—the man who, though he was all journalist, was practical printer as well.

Styles Were Different—Even in Papers!

The Tribune then, as now, was ever admonitory, but not portentously so, for there was humor in it, and that saving infusion of common sense which Joseph Medill thought so important an attribute of a newspaper that he put some words about it in his last will and testament. It struck out at every abuse, whether it was cruelty to a black man or cruelty to a horse, and when it could nailed the abuse to the wall with names and dates attached. There was the case of "a Mrs. Wheeler." She tried to commit suicide on a June night in 1857 by drowning herself in the lake at the foot of Ohio street. On the Thursday following, The Tribune printed this:

ATTEMPTED SUICIDE—We learn that on last Monday night a Mrs. Wheeler attempted to commit suicide by drowning herself in the lake at the foot of Ohio street. She was rescued by Robert Donnelly. The woman stated that she had been married about a month, and that her husband abused her so much that she was induced to commit suicide. The husband told Donnelly he was "d—d sorry he did not let her drown."

There was a sequel. It came eighteen days after the attempt:

A BRUTE—James Wheeler was yesterday fined $5 for

THEY NAILED IT TO THE MASTHEAD!

THE CHICAGO Press and Tribune

A DAILY, TRI-WEEKLY AND WEEKLY JOURNAL

DEVOTED TO

News, Commerce, Politics, Agriculture, Science and Literature.

EDITED AND PUBLISHED AT CHICAGO BY THE

PRESS & TRIBUNE COMPANY.

J. L. SCRIPPS, WILLIAM BROSS, C. H. RAY, J. MEDILL, A. COWLES,

Editors and Proprietors.

FURNISHED TO SUBSCRIBERS AT THE FOLLOWING RATES:

DAILY, - -	in advance, by Mail, - - - -	$7.00	per annum.
TRI-WEEKLY,	" " - - - -	4.00	"
WEEKLY,	single subscribers, in advance, - -	1.50	"
"	two copies, " - - -	2.50	"
"	four copies, " - - -	5.00	"
"	five copies, " - - -	6.00	"
"	ten copies, " - - -	10.00	"
"	twenty copies, (and 1 to getter up of club,)	20.00	"

THE CHICAGO PRESS & TRIBUNE is designed to be a full and fair exponent of the GREAT NORTH-WEST. To that end it keeps constantly in the field a large and efficient corps of assistant editors, reporters, and correspondents, who are engaged in procuring, systematizing and collating all manner of information respecting every locality embraced in the North-Western States and Territories. Articles of this description appear in every issue of our paper, and have already made for it a reputation in this respect second to no other paper in the whole country.

In price and size of sheet, amount and freshness of intelligence, variety and value of information, fullness and accuracy of Commercial matter, and in whatever else goes to make up a first-class Newspaper, we challenge comparison with any other journal East or West.

In Politics, the PRESS & TRIBUNE is on the side of FREE LABOR. As an exponent of the North-West, which has been made great through free labor, it could not successfully fulfil its mission, were it to remain neutral on so vital a question.

Parties abroad, who may desire to advertise in a paper having a general circulation throughout the North-West, will find the PRESS & TRIBUNE the best possible medium of communication.

Its circulation is larger than that of any other paper West of the seaboard cities

Above is a facsimile of the mast-head or statement of ownership which graced the editorial page of the old Press-Tribune, out of which grew The Tribune of today. In the middle of the small type you will see evidence that The Tribune, then as now, did not believe in pussyfooting. It let the world know how it stood on the slavery question, in the mast-head as in its editorial columns. Likewise, you can see that then, as now, it believed in giving the best news service in the community.

FIND THE SKYSCRAPER IN THIS PRE-

This was the now famous Chicago lake front in the halcyon days shortly before the disastrous fire of 1871.

abusing his wife. Mrs. Wheeler is the woman who has twice attempted to commit suicide, once by throwing herself into the lake and again by taking laudanum. Both those attempts resulted from injuries inflicted upon her by her husband. A few months' experience in breaking stones in the bridewell would do this Wheeler a "power of good," and he ought to have been sent there.

Quite recently in a lecture at Medill School of Journalism of Northwestern University (*see* Medill School of Journalism), Dr. Charles M. Sheldon, author of In His Steps, said that was the way it should be. "Put your editorial protest against a wicked deed," said he, "in with your record of it—not in a detached editorial six pages distant."

Thus The Tribune tried cases and imposed sentence in the news columns. 'Tis considered highly indecorous now to do so.

As the Civil War drew nearer, however, the tone of the paper changed. The quaintness that was almost rusticity began to disappear. Questions that were to tear the republic asunder were becoming very pressing and the editors had more important news than current facetiae or the local case of drunk and dis-

FIRE VIEW OF CHICAGO'S LAKE FRONT

A continuation of the picture on the opposite page. Seems to have been a fairly busy harbor even then, doesn't it? (From an old print.)

orderly. In these years we see the passing of The Tribune as town gossip and local mentor. It became the public intelligencer and a voice of the nation.

Medill had equipped himself to act a great part in the supreme crisis. In Cleveland, in 1853 and 1854, he had done history-making pioneer work in organizing the forces which were to constitute the Republican party, and to that party he had given its name. In the columns of The Tribune the fight which was waged against slavery was early, constant, and pitiless. They defined the issue in long editorials and fired the soul of the North with brief burning paragraphs The language was bitter, the blows terrible.

But simultaneously with tearing away the props of slavery went constructive work, and Abraham Lincoln was The Tribune's choice as the man to carry the work into the nation's councils. Steadily, on a big scale, and shrewdly, The Tribune built up a body of opinion which in three years was to effect the nomination of Lincoln for the presidency. The Republican party, organized in February, '56, thus found its leader. At the state convention, May, '56, Lincoln

made the "lost speech" that made him a national figure. Joseph Medill, present at the convention as a delegate, and also representing his paper, said:

"I took down a few paragraphs of Lincoln's speech for the first ten minutes, but I became so absorbed in his magnificent oratory that I forgot myself and ceased to take notes, but joined in the clapping and cheering and stamping to the end. I was not scooped, however, for all the newspaper men present had been equally carried away by the excitement and had made no report."

In '58 came the famous Lincoln-Douglas debates that left Douglas broken and spoiled of power. The editors of Illinois met in the office of The Chicago Tribune and decided on the railsplitter as a candidate for the Presidency. On February 16, 1860, The Tribune came out with the celebrated two-thirds of a column editorial leader placing Lincoln before the people for the nomination. In the great cause of the nomination Mr. Medill was active inside the office and out.

The war burst. Sumter fell. On April 15, 1861, The Tribune printed its call to battle. It was a hundred per cent appeal—nay, command, and to this day it makes the pulse beat high:

"EVERY MAN'S DUTY—READ!

"Lenity and forbearance have only nursed the Viper into life—*the war has begun.* It may not be the present duty of each one of us to enlist and march to the sound of a bugle and drum, but there is a duty, not less important, which is in the power of every man and woman in Chicago, and in the North to perform—it is to be loyal in heart and word to the cause of the United States. From this hour let no Northern man or woman tolerate in his or her presence the utterance of one word of treason. Let expressed rebuke and contempt rest on every man weak enough to be anywhere else in this crisis than on the side of the country against treason—of Lincoln and Scott against Davis and Twiggs—of God against Baal. We say to the Tories and lick-spittles in this community, a patient and reluctant, but at last an outraged and maddened, people will no longer endure your hissing. You must keep

LINCOLN LIKED THE TRIBUNE

Springfield June 15. 1859

Press & Tribune Co

Gentlemen

Herewith is a little dafe to pay for your Daily another year from to-day— I suppose I shall take the Press & Tribune so long as it, and both live, unless I become unable to pay for it— In its devotion to our cause always, and to me personally last year I owe it a debt of gratitude, which I fear I shall never be able to pay

Yours very truly

A. Lincoln

Shortly after Joseph Medill had injected his personality into The Tribune, a rising young lawyer named Abraham Lincoln decided to subscribe to it. That he liked it is shown by this letter written by him renewing his subscription.

your venom sealed or *go down!* There is a republic! The gates of Janus are open; the storm is on us. Let the cry be, THE SWORD OF THE LORD AND OF GIDEON!"

The Tribune's course throughout the Civil War may be said to have made it a great property, both in a material and a moral sense. It was energetic in the covering of events and it was passionately loyal. But even in the heat of conflict it could be decent. In the course of an appeal for comforts for the sick rebel prisoners herded in Camp Douglas, The Tribune said: "These men will be our countrymen again. The memory of this conflict will be effaced."

As hundreds of thousands of men went to war, the home folks experienced a new deep craving for news from beyond the horizon—news complete, authentic, recent, such as only metropolitan papers could supply.

By striving wholeheartedly to satisfy this craving The Tribune won a place in the hearts of the great foundation stock of the Middle West which has never been shaken.

Telegraph news suddenly became of the utmost importance. The Tribune had its correspondents all over the field of action, and gave the best possible news service. George P. Upton, then and for many years after, on The Tribune staff, scooped the other papers in the country by his story of the capture of Island No. 10. In 1864 The Tribune frustrated a plot to free the Confederate prisoners in Camp Douglas.

The Tribune took the lead in many important reforms. When Frémont's abilities were doubted, The Tribune sent Joseph Medill to ascertain the facts. Likewise, when General Grant was charged with drunkenness and incompetence, Mr. Medill went to the front to investigate. It was also due to his efforts that the governors of Wisconsin and Minnesota called special sessions to grant soldiers in the field a vote in the second Lincoln election.

The Tribune became the headquarters of Union men. Nightly bulletins were posted for large and enthusiastic crowds. That day, as now, however, it had its enemies. Federal troops had to be called in June '63, when the copperheads threatened to destroy the paper. In any event, then as now, it was characteristic of the paper that it never did anything half-heartedly. It backed a project to the utmost, or fought it to a finish.

The war years brought prestige and prosperity to The Tribune. Its circulation increased from 18,000 to 40,000, and the publishers made money despite the generally adverse business conditions. In 1861 The Tribune was incorporated by a charter issued by the Illinois legislature.

A notable event in Tribune and newspaper history was the establishment, in 1865, of a Western Associated Press, a forerunner of the "A. P." of today (*see*

DISPLAYING NEWS SIXTY YEARS AGO

NEWS BY TELEGRAPH.

THE END.

THE OLD FLAG VINDICATED.

LEE AND HIS WHOLE ARMY SURRENDERED YESTERDAY.

The Official Correspondence between Gens. Grant and Lee.

The Officers and Men to be Paroled and Go Home Until Exchanged.

All Arms, Artillery and Munitions of War Delivered to Gen. Grant.

Officers to Retain Side Arms, Horses and Baggage.

Selma, Ala., Reported Burned by Union Cavalry.

Later from Mobile--The City being Gradually Invested.

Interesting from Richmond --The Contents of Trenholm's Letter-Book.

OFFICIAL BULLETIN.

WAR DEPARTMENT, WASHINGTON, April 9.

POSTSCRIPT.

4 O'CLOCK A. M.

TERRIBLE NEWS

President Lincoln Assassinated at Ford's Theater.

A REBEL DESPERADO SHOOTS HIM THROUGH THE HEAD AND ESCAPES.

Secretary Seward and Major Fred Seward Stabbed by Another Desperado.

THEIR WOUNDS ARE PRONOUNCED NOT FATAL.

Full Details of the Terrible Affair.

UNDOUBTED PLAN TO MURDER SECRETARY STANTON.

Very Latest--The President is Dying.

[Special Dispatch to the Chicago Tribune.]
WASHINGTON, April 14, 1865.

How The Tribune handled the important news of Lee's surrender and the sad news of Lincoln's assassination. These wordy and formal headlines present an interesting contrast with the style of today.

Associated Press). Mr. Medill called a meeting of Western editors, held in Louisville, to effect this association.

It was in '69 that The Tribune moved from 51 Clark street, where it had been published for many years, to a four story building of Joliet marble at Dearborn and Madison streets. The paper was published here until the great fire of October 8 and 9, 1871 (*see* Buildings).

Because of its rapid growth, building in Chicago had been haphazard and careless. The Tribune in an editorial, September 10, 1871, called attention to walls a "hundred feet high but a single brick in thickness" . . . "There are miles of such fire traps . . . looking substantial, but all sham and shingles." The fire virtually cleaned out the city. The Tribune building was caught in the conflagration and destroyed the second night, Monday, October 9.

A few hours later another office was opened at 15 Canal street. Editors, reporters and press men gathered here and went to work on the story of the fire. On Wednesday, October 11, a half sheet paper was issued with a five column story of the fire and the famous "Cheer Up" editorial beginning:

CHEER UP

"In the midst of a calamity without parallel in the world's history, looking upon the ashes of thirty years' accumulation, the people of this once beautiful city have resolved that

CHICAGO SHALL RISE AGAIN!"

The extent of the fire's damage was terrific. Nobody was spared. But the spirit of the men of the time did not shrink from the truly vast burden of reconstruction. The case of The Tribune was typical. To get paper for the first post-fire issue, the business manager had to borrow sixty-four dollars from personal friends to pay for it. Forty-eight hours before, The Tribune's credit would have been good for more than a hundred thousand dollars.

The next day, October 12, the paper came out with

CHICAGO'S DEVASTATING FIRE

Top: Panic stricken throngs fleeing across the old Rush street bridge to escape the flames. Below: The fire approaches the old marine hospital near the river's mouth. Note how the fence has been broken in the rush, and the trees bending before the wind which drove the fire

a full sheet. Revenue began to come in from advertisments inserted by sufferers who were seeking lost families and friends. A little later, work was begun on a new building on the site of the old. On the night of October 9, 1872, just one year later, The Tribune was published from its old location, but in a new building. Thus swiftly is the first epoch in the history of the community and The Tribune put behind and the second begins.

Following the Great Fire came twenty years of rather prosaic history for The Tribune—and for Chicago. It was a period of rebuilding, readjustment and swift growth, all of which The Tribune shared.

Mechanical and material changes were innovated, of course—for example, the digest of an article in a three-line head. Pictorial material was introduced through wood cuts and later through photo-engraving. Foreign news came in by cable. In the things of intellect and spirit reforms came more slowly. Nevertheless they came.

On Sunday, May 21, 1881, The Tribune astonished its readers with one of the greatest scoops in history. On that day, in addition to the regular twenty-page edition, there were sixteen pages containing, without omission of a single chapter or verse, the American Revised Edition of the New Testament, just completed.

The next few years saw The Tribune interesting itself with affairs of public interest such as Irish Home Rule, the Haymarket riots and the reversal of the Chicago River. In 1890 it made the first move to strengthen the bond of comradeship between its employés by inviting them all to a "family dinner." These dinners were held each year until 1908, when the force had grown so large as to make them unwieldy. The following year each employé was presented with a gold piece, in lieu of the dinner, and from this practice has developed the present generous system of bonuses.

That Chicago had fully recovered from the terrible

BURNED OUT BUT NOT DISCOURAGED

Even the awful wrath of fire could not halt the onward march of The Tribune. One year after we were burned out, The Tribune had moved into a new and larger home on this same site, Dearborn and Madison streets.

effects of war and fire was evidenced when America talked of celebrating the four hundredth anniversary of the landing of Columbus. Up rose Chicago with indomitable pluck and audacity to claim the World's Fair. New York wanted it. St. Louis cried for it. Washington was in a mood to bleed and die for it. Chicago business men, with characteristic spunk, fell to and raised ten million dollars—an argument neither New York nor Washington could match. Chicago got the exposition.

Joseph Medill appreciated fully the great possibilities of the fair. He was one of the original stockholders and a director. He saw to it that The Tribune led in the presentation of its beauties and glories. A special bureau was maintained in the Administration Building from which Tribune reporters covered all activities and telegraphed full reports to the paper, where they were handled by a special copy desk.

Following the Fair came crop failures and hard times. The Tribune concerned itself with the intensive campaign against the gas graft, against the traction machinations of Yerkes; and with expansion within itself.

An incident at this period shows how the new order in journalism was coming into its own on The Tribune, coincident with a new epoch in civic affairs. Mr. Medill one day ordered the city editor to preface every mention of Mr. Deb's name with the word "Dictator." So the following morning The Tribune was liberally sprinkled with references to "Dictator" Debs. R. W. Patterson, general manager, demanded an explanation of the city editor, stating that the day had passed for permeating the news columns with editorial comments. The next day the paper appeared without the word "Dictator" and Mr. Medill called the unfortunate city editor on the carpet to know why his orders had not been obeyed. He was referred to Mr. Patterson and finally yielded to him.

From that time on, practically the entire burden of Tribune management rested on Patterson's shoulders and The Tribune progressed surprisingly, while most of its competitors slipped backward.

In 1892, The Tribune had installed new presses, the first of their kind ever built, capable of producing four-page to twenty-four-page papers at the rate of 72,000 eight-page papers an hour. The Sunday paper was now beginning to develop and in it Mr. Patterson took particular interest. On November 6, 1887, a twenty-eight-page Sunday paper was issued in four parts, inaugurating this method of dividing the Sunday issue. On September 14, 1890, a record was set with a forty-page Sunday paper.

In 1895 Raymond Patterson, The Tribune's famous Washington correspondent, secured a notable scoop on the decision of the United States Supreme court knocking out the income tax.

R. W. Patterson had been distinctively and almost

CHICAGO GETS THE WORLD'S FAIR

The beauty of Chicago's World Fair. Top: The lagoon with its wooded island. Illinois building (with dome in the background.) Below: The Court of Honor looking east from the balcony of the Administration Building. At the far end of the lagoon you can make out a majestic statue on a pedestal. That statue stands on the same spot today; but now it is surrounded by the drives and wooded fields of Jackson Park.

exclusively a newspaper man, but in 1896 he sent to the Republican national convention and was very influential in having the "Gold Plank" inserted in the Republican platform. The Tribune took a prominent place among American newspapers in bringing about the election and the re-election of William McKinley to the presidency.

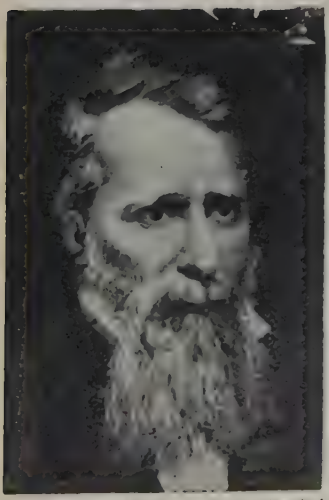
Owing to the fact that only one Illinois regiment reached Cuba in the Spanish American War, there was comparatively little news of fighting from Tribune staff correspondents, but there were powerful stories dealing with the scandalous conditions at Chattanooga, Tampa, and Montauk Point. In fact, the campaign for military preparedness, which was then inaugurated, has never been allowed to lag. The Tribune has endeavored to keep constantly before its readers the terrible consequences visited upon the volunteer soldier by failure to prepare for war in times of peace. The Spanish American War was marked by one spectacular Tribune achievement—the Manila Bay scoop (*see* Manila Bay Story).

Early Attempts to Have a Foreign Staff

Immediately following the war, there was a wave of interest in world affairs, and The Tribune established staff correspondents in London, Paris, Rome, Berlin and Vienna. These foreign bureaus were not continued, however, and from the opening of the twentieth century, until the World War, The Tribune's journalistic achievements were chiefly in the fields of local and national news, though it recorded a scoop in its story relating the fall of Port Arthur to the Japanese.

The increasing circulation and advertising under the régime of R. W. Patterson made it imperative that The Tribune secure new and better quarters. It was determined to erect a splendid skyscraper on the corner of Dearborn and Madison streets. It was occupied by The Tribune in 1902 with the expectation that the new machinery and the great structure would

THEY ONCE GUIDED OUR DESTINIES



Here are some of the men who helped Joseph Medill in the early days when the foundations of the present Chicago Tribune were being laid. In the upper left-hand corner is Alfred Cowles, who came to Chicago with Medill, and was concerned with the financial management of the property. Opposite him is the redoubtable William Bross, while below are John Locke Scripps and (to the right) Dr. Charles H. Ray. These three were co-editors with Joseph Medill at one time or another in the pioneer days and through the Civil War period.

be ample for Tribune requirements for a century. Little did The Tribune think that these quarters would be outgrown in twenty years!

During the years immediately following the beginning of the new century, The Tribune concerned itself with various movements, some of them destined to have nation-wide influence. This period also was the time when The Tribune developed with amazing rapidity and success a series of novel departments of service. A daily department was inaugurated under the heading "How to Keep Well." The Marquis of Queensbury was brought from England to write on sports. Laura Jean Libby inaugurated a department dealing with affairs of the heart, and Lillian Russell told women how to be more beautiful. A department, known as Friend of the People, offered to intervene with local officials in behalf of the private citizen. These departments have been widely imitated by other publishers and the idea that a newspaper should not only distribute news, guide public opinion, and offer entertainment, but should also render definite personal service is now well established in American journalism (*see* Features).

In 1909, The Tribune assumed financial responsibility of the first Chicago Land Show, details of which are given elsewhere (*see* Land Show).

When "W-G-N" First Appeared

In 1909 The Tribune began using the sub-title "World's Greatest Newspaper" occasionally in its advertising. It was later registered in Washington as a trade mark and on August 29, 1911, it began appearing as it does at present on the first page of The Tribune.

In December of this same year, at the suggestion of an anonymous reader was inaugurated the Good Fellow movement, which is discussed in greater detail elsewhere (*see* Good Fellow).

Early in 1910 R. W. Patterson died. He had been president of The Tribune Company and editor-in-

chief since the death of Joseph Medill. For some time prior to his death he had been in poor health, and a grandson of Joseph Medill, Medill McCormick, later United States Senator from Illinois, had been in charge as publisher. Shortly after the death of Mr. Patterson, Medill McCormick was forced to abandon his connection with The Tribune because of illness, and The Tribune soon after came under its present management.

Shortly after the death of R. W. Patterson and the retirement of Medill McCormick, a young man, named Charles White, who had been a member of the Illinois legislature, visited The Tribune for the purpose of selling a story of corruption in the election of William Lorimer, and other legislative acts.

Tribune reporters were rushed to various points in Illinois in order to check up as far as possible on the charges made. All the information which could be secured seemed to corroborate them, and further investigation revealed conditions of so scandalous a nature that The Tribune resolved to take arms against the Lorimers of politics, "and by opposing end them." Lorimer has long since ceased to be a factor, but the warfare against all that he represented continues unabated.

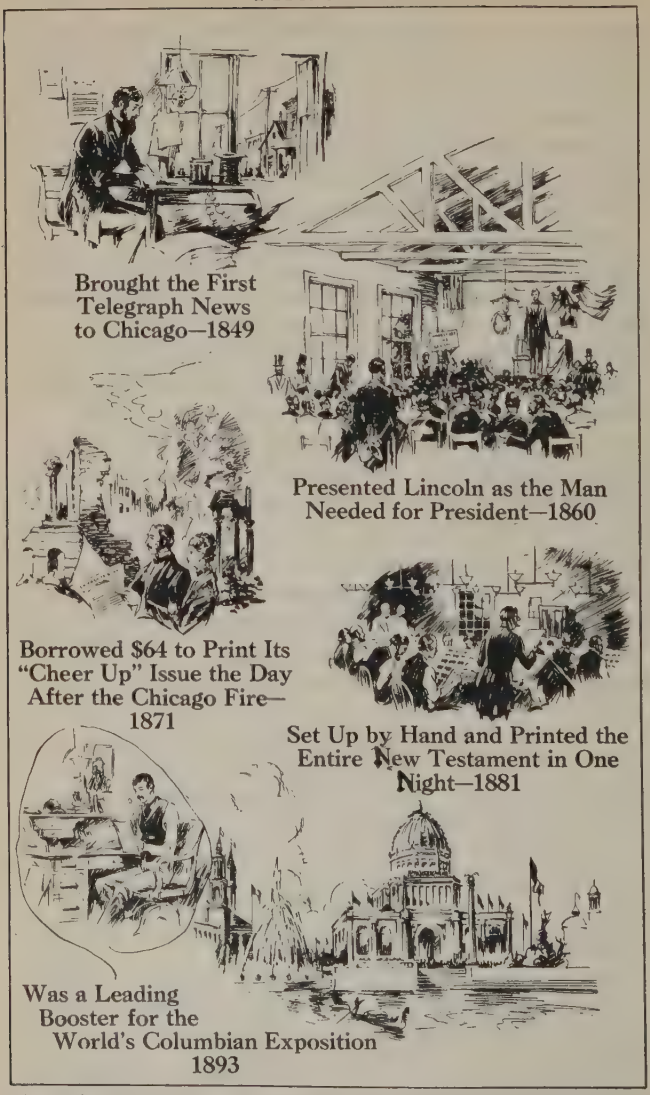
Advertising Like Topsy, "Just Grew"

Up to this time advertising had figured little in Tribune history. The Tribune's substantial circulation among the best classes of Chicago and the Central West attracted considerable advertising, and little effort was made to secure more. In 1905 there were only seven employés conducting the activities of the advertising department.

Then a more intensive solicitation for want-ads was begun. New uses and new users for this type of advertising were discovered and developed. A similar process was undertaken in developing the volume of display advertising.

Then came a conception of the economic value of

THROUGH 80 YEARS OF



These highlights—a few of many—in The Tribune's career, show how from the start, The Tribune was imbued with the determination to provide the latest and best in news and news facilities—as in the matters of the telegraph, resuming publication the day after the Chicago Fire, and

HISTORY WITH THE TRIBUNE

presenting a newly revised version of the New Testament overnight, in the days when type was set by hand. Note too, how it took part in the biggest affairs of community and nation, from the election of Lincoln to the present.

advertising, and a tremendous campaign was launched to gain more advertising. A copy and art department was started to assist local advertisers (*see* Copy and Art Department) and a merchandising service department began the organization of assistance to manufacturers.

Hand in hand with increase in volume of advertising has gone increased care in censorship of copy for all classes of advertising—display and want. Censorship of financial advertising has been particularly stringent, and a complete code governing the admissibility of financial advertising was printed. Unless the advertiser met requirements for the protection of investors, his money was refused. The Tribune's requirements were notable, not only for being in existence so early, but because they were stricter than the standard set by the state of Illinois in its "blue sky" law.

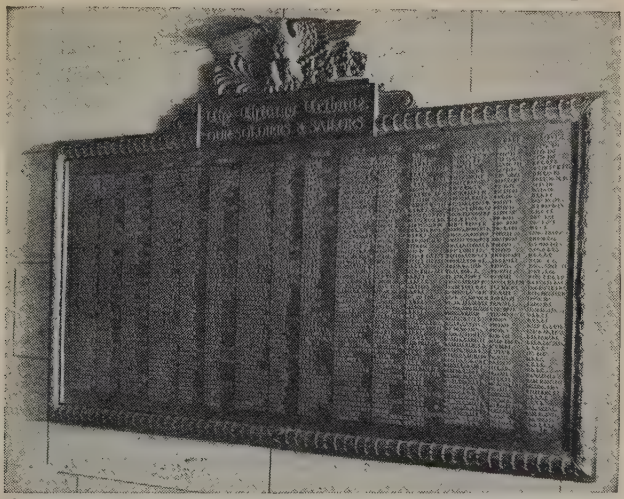
The Tribune went beyond this and established a department known as the Investor's Guide, which by letter and through the columns of The Tribune has replied to more than one hundred thousand specific inquiries concerning the character of investments (*see* Investor's Guide).

Doubling a Great Business in Eight Years

As a result of the tremendous extensive and intensive advertising campaign during the eight-year period between 1914 and 1922 The Tribune, after sixty-seven years of steady progress, *doubled* its circulation and advertising receipts. Such amazing growth during these eight crowded years is analyzed only with difficulty by any one close to it, but it cannot be passed over if we are to give any true conception of what The Chicago Tribune really *is*.

During the months immediately prior to the World War in 1914, The Tribune laid a foundation for new records in advertising and circulation by capitalizing the motion picture craze for Tribune benefit. This was done in three ways: (1) The Tribune originated

TO HONOR OUR WAR VETERANS



This bronze tablet in the local elevator lobby of The Tribune bears 268 names and eight gold stars—a testimony to service rendered by Tribunites.

the printing of a daily directory of motion picture theaters and their attractions; (2) The Tribune originated the idea of printing a serial story in conjunction with its picturization in the movies, The Adventures of Kathlyn being the first serial thus filmed; and (3) when the World War dwarfed everything else on earth, The Tribune not only covered it with staff correspondents, but sent its own motion picture photographers to the front in Belgium, Germany, Poland and Russia. These movies were shown to vast audiences in all the large cities of the United States.

As circulation began to soar The Tribune took unprecedented measures for safe-guarding its supply of raw materials (*see* Timberlands; Paper and Paper Manufacture).

The Tribune's stand throughout these stormy years was aggressively militant, fighting desperately for preparedness and urging that American rights be vigor-

ously protected, whether against German submarines or Mexican bandits.

Six months before war was declared The Tribune recognized that it was inevitable and exerted its strength and energy to support policies that would insure swift and decisive victory. It supported conscription, food and fuel conservation, and sending a great army to France as rapidly as possible.

Entering Europe with a Paper

In an effort to relieve the terrible homesickness of the doughboys overseas, The Tribune began the publication of an English newspaper in France, known as the Army Edition of The Chicago Tribune. At great expense and under almost overwhelming difficulties this newspaper was printed and distributed, finally netting a profit of over 100,000 francs, which after the armistice was given to General Pershing to be devoted to army charities. This paper has since become known as the European Edition of The Chicago Tribune and is widely read and quoted. It secured the famous Peace Treaty Scoop of 1919 (*see* Peace Treaty Scoop).

268 men left The Tribune to serve in the World War, with re-employment guaranteed on their return.

With the signing of the armistice The Tribune redoubled its efforts to cover international news adequately. Disappearance of battle lines and censorship opened the way to newspaper enterprise and a foreign news service of extraordinary power was developed (*see* Foreign News). Spectacular scoops have been scored time and again in France, Poland, China, England, Russia and Italy by alert Tribune correspondents. Papers in South America have purchased from The Chicago Tribune the right to print exclusive Tribune news of South America; likewise newspapers in Europe have purchased the right to print The Tribune's exclusive stories gathered in Europe.

In 1918 was originated The Trib, which is the official internal organ of The Tribune employés. The

Personal.

AMERICAN EXPEDITIONARY FORCES
OFFICE OF THE COMMANDER-IN-CHIEF
France, January 27, 1919.

Mr. M. F. Murphy, Manager,
The Chicago Tribune, Paris.

My dear Mr. Murphy:

I received your letter of January 10th, enclosing the check to my order for 106,902.87 francs, which represent the profits of the Army Edition of the Chicago Tribune to the end of November, the month in which the armistice was signed, to be used for such purposes, connected with the men of the Expeditionary Forces, as I may deem wise.

I cannot hope to express to you adequately the thanks of the American Expeditionary Forces for this. You have rendered a signal service to us all in the publication of your newspaper and in your consistently generous and helpful attitude to officers and men in this war. Now you have placed us still further in your debt by your generosity.

It requires some study on my part before deciding how this fund may best be used in accordance with your desires. I will communicate further with you when I have reached a decision.

Again I wish to extend to you my hearty personal thanks for your generosity.

Sincerely yours,

John J. Pershing

The entire profits of the army edition, which The Tribune published in Paris during the World War, were turned over to General Pershing to be used for the American Expeditionary Forces, after the signing of the Armistice.

Trib will be discussed at greater length elsewhere (*see* The Trib).

On June 26, 1919, The Tribune began publication of a tabloid, pictorial morning newspaper in New York. In a few years this paper, The Daily News, New York's picture paper, attained over a million circulation. Thus, The Chicago Tribune and its New

York offspring have the two largest morning weekday circulations in America. Pride is also taken in the fact that The New York News was making money one year and three months after its foundation (*see* New York Daily News).

1919 saw swiftly increasing circulation and advertising. A new rotogravure press was built and put in operation. A new million dollar unit was purchased and installed in the paper mill. Half a block of ground on Michigan boulevard, just north of the Chicago River, was bought and construction of a model manufacturing plant was begun (*see* Tribune Tower). For the benefit of employés The Tribune organized the Medill Council (*see* Employés Benefit Plan).

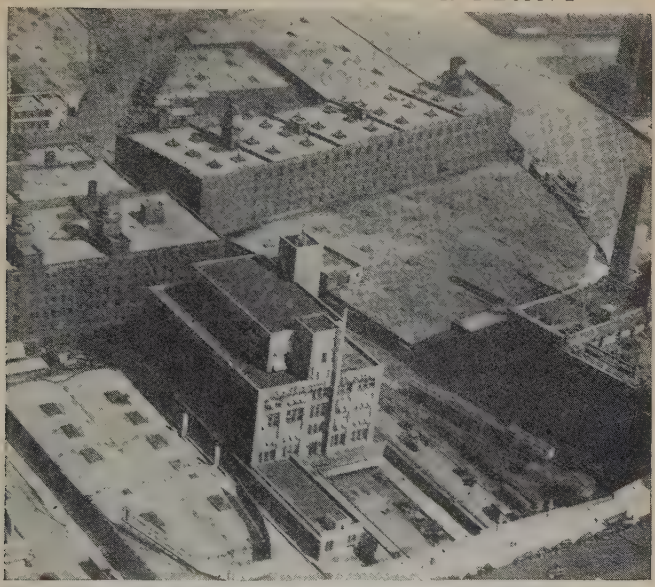
A Notable Moving Day

On December 12, 1920, at the busiest time of the year, and between a Sunday morning edition of 760,000 and a Monday morning edition of 450,000, The Tribune installed itself in its new plant without missing a deadline or a mail car. One hundred telephone lines and 275 extensions were transferred without disturbing service. Fifty-seven linotypes, nine steam tables weighing seven and one-half tons each, furniture, hundreds of filing cases, all moved in orderly procession from Madison and Dearborn streets and started functioning in their new home. As much work as possible had been done in advance, but an enormous job of moving had to be completed within twenty hours. The mechanical excellence of this new plant as described elsewhere marked a new development in efficiency (*see* Plant).

At about this same time The Tribune furnished funds for founding the Medill School of Journalism of Northwestern University and has since aided in developing this vigorous young institution (*see* Medill School of Journalism).

During the latter part of 1920 the great depression, or post-War deflation, descended upon the United States. Hard times threatened to succeed swiftly to

A MODEL NEWSPAPER PLANT



The Tribune's model newspaper plant erected in 1920 on a site just north of the river and facing on Michigan Avenue. The plant was the first unit of Tribune Square. It stands now directly back of The Tower.

boom times and easy money. Business men were terrified by the sudden change in affairs; unemployment grew rapidly, and panic was in the air. By a careful study of conditions The Tribune found them not as gloomy as they seemed. In fact, many organizations were doing the biggest business of their history.

A campaign of practically national dimensions was conducted advertising some of the record-breaking achievements of certain organizations, optimistic conditions in general, and always hammering the slogan The Tribune coined for the occasion: "1921 Will Reward Fighters," and later, "1921 Is Rewarding Fighters."

By this campaign The Tribune achieved something new in American journalism. It influenced the

thought of the entire business community of the United States in a constructive manner and largely assisted in averting a threatened panic.

As for The Tribune, its advertising revenue in 1921, the year of depression and hard struggle for business, was the largest in its history to that time.

Between November 25 and December 4, 1921, The Tribune conducted the most astounding circulation stunt in newspaper history. In those eight days The Tribune, starting with what then was the largest morning circulation in America and the largest Sunday circulation in Chicago, increased its city and suburban circulation by more than 250,000 daily and 200,000 Sunday (*see* Cheer Check Campaign).

Three Notable Legal Battles

During this period The Tribune was busy with fiercely fought editorial and legal battles directed against the administration of Chicago's city government by the organization headed by Mayor William Hale Thompson. The legal aspects of the contest, centering in three cases involving nearly fifteen million dollars, were particularly interesting, not only because of their importance to Chicago and the sums involved, but because they made legal history in America.

One of the cases was Mayor Thompson's suit against The Tribune for libel, with a claim for damages amounting to $1,350,000. The claim was based upon statements made by The Tribune concerning his lack of patriotism in the World War. The Tribune's defense was that the stories complained of were true and therefore not libelous; and it was engaged in producing evidence before the court to support this contention when two jurors in the case became incapacitated.

The Tribune offered to go ahead with ten jurors, but the mayor insisted on his right to a new trial, and since that time the matter has never been reopened.

This case resembled, in its legal aspects, many others of the same kind, and was notable principally

BUILDING FOR THE FUTURE

When the new Plant, built after the World War, was outgrown within three years, The Tribune started its present Tower home. Here we see the majestic Gothic structure rising, with — curiously enough — the stone work complete in the middle while it is just being started at the bottom.

because of the prominence of the characters and the amount of damages involved. At about the same time, however, The Tribune touched off a bomb of a new kind. Among the many administrative acts which were drawing its fire, were the payments made to so-called "experts" in appraising buildings and real estate which were to be condemned for public improvements such as the Michigan Boulevard double-deck bridge and its approaches. Instead of receiving the customary "expert" fee for appraising property for condemnation, five members of the city hall machine were allowed to work on an extraordinary commission basis and in twelve months time were paid three million dollars and were about to be paid a million more when The Tribune intervened with its suit.

The Tribune Company as a taxpayer, filed suits against Mayor Thompson and four other city officials, seeking the return to the city of Chicago of the money thus fraudulently obtained. An injunction to prevent payment of an additional million dollars to the same experts was also sought (*see* "Expert" Cases).

The defendants demurred to the bills and after argument Judges Charles M. Foell and Hugo M. Friend sustained The Tribune in a decision which set a precedent of vast importance. They held that restitution could be enforced, not only against any person obtaining public moneys by fraud, but also against every official who knowingly participated in the action. One of these suits was still in trial when this publication went to press; but at that time several experts had made restitution, testifying to the correctness of The Tribune's contention. Whatever the outcome, this case will establish legal precedents of vast importance whenever and wherever the conduct of public officials in fiscal matters comes into question before the courts.

The third suit was an answer to this action. It was a libel suit filed by the City of Chicago against

AN EPOCHAL JOB COMES TO AN END

Completed in the spring of 1925, the Tower is not only a notable testimony to The Tribune's growth, but a splendid addition to the architectural beauties of Chicago.

The Tribune, and it demanded ten million dollars damages on the ground that The Tribune's criticisms of the administration had injured the credit of the city to a point where it could not borrow money or buy supplies.

This suit raised what The Tribune considered one of the most sinister doctrines ever brought before an American court. It asserted the right of an agency

of government to sue for what had been known as "libel on the government"— that is, to punish a newspaper for criticising the government, either by obtaining damages or in default of damages, by saddling the newspaper with the expense of defending a suit against the tremendous financial power of the government. This type of suit had been the favorite weapon of corrupt and inefficient governments in England prior to the American Revolution, and The Tribune's belief was that it had been rendered impossible in the United States by the constitutional guaranty of freedom for the press. This belief was the keynote of the defense.

Right of Free Speech Sustained

The Tribune demurred, maintaining that the articles complained of were not libelous and that in any case to maintain the action would violate the freedom of the press guaranteed by both state and national constitutions.

The court handed down a notable decision sustaining the stand of The Tribune, which decision later held in the Illinois Supreme Court.

The Tribune feels that in defending itself against the city's libel suit it performed a service of notable value to the press and people of the nation, through giving them a precedent which will insure free and undismayed criticism of incompetent and dishonest administration of public affairs (*see* Libel Suits).

On May 10, 1924 appeared the first issue of Liberty, the weekly magazine published by a subsidiary of The Tribune. After passing its initial period this lusty youngster moved all its editorial activities to New York and embarked upon what in operation is an independent career. There is, of course, co-operation between parent and child in several particulars of manufacture (*see* Liberty).

HOME EDITION. The home edition is the penultimate one, preceding the final edition, and the one which reaches the breakfast tables of most Tribune sub-

scribers. It is the most complete digest of all news, with the exception of the final edition, and contains those items which are of interest to every one, general news, sports, markets, music, drama and pictures. It contains all news which is at hand by about midnight or a little after.

HOME HARMONIOUS. One of the favorite indoor pastimes of prospective house builders while hibernating in city apartments, is planning and fussing over the interior aspect of their new home. Spring will bring that little place, with its quaint Colonial style; but what of the furnishings for the interior?

For those who cherish dreams of homes and home furnishing, The Tribune each Sunday presents the department The Home Harmonious, prepared by a writer thoroughly versed in all those intimate little details which, as if by magic, convert a house into a home. This, of course, is not intended exclusively for those who are interested in home building, but also for the full fledged house holder who feels that there is something lacking in the decorative scheme of his home.

The editor of The Home Harmonious gives to Tribune readers each Sunday the latest innovations in contemporary home furnishing and invites correspondence from all those home owners who seek to achieve interior harmony in their homes. Quite often one of these perplexed persons writes in to state that the furnishings of his living room are rather heterogeneous, but admits possession of a partially complete set of old furniture. Under prompting from the Home Harmonious editor, the correspondent indulges in a bit of questing and bargaining, completes the set, and perfect harmony in that living room is attained.

People are frequently and unconsciously ignorant of the value of old furniture, and are quite surprised to find that those chairs they have buried in the attic are the sturdy handiwork of a Phyfe, just the thing to add that necessary touch of distinction to the home.

Furniture, rugs, draperies, curtains, pictures—these are but a few of the many phases of tasteful furnishing on which the editor of The Home Harmonious informs Tribune readers every Sunday. This department is not wholly concerned with the interior aspects of the home but also the structure and style of the house. The editor supplies information and advice on the actual building of the house, although the business of building styles and architect's estimates is more within the domain of the Home Planning and Building department (*see* Home Planning and Building).

HOME PLANNING AND BUILDING. The layman interested in the building of a new home finds a wealth of interesting advice and information in the department entitled Home Planning and Building.

The editor of this department is well qualified to advise readers in the very important business of small home building. Each Sunday an individual article on some particular style of dwelling is written by this editor. Together with the article, which contains suggestions concerning the type of building, style of architecture, and the material to be used in building, The Tribune prints a drawing of the house as it will appear when completed, to give those interested some idea of the finished aspect of the exterior. Then too, for the benefit of these latter, the approximate cost of the house is given, and the name of the architect designing it, in the event the reader wishes to interview him.

Within recent years, the small home has come to be recognized as an important development in American architecture, so that many architects are concerned wholly with the designing of small homes. The average American citizen of modest means has no visions of palatial twenty room dwellings with Egyptian swimming pools and such, but is quite content with the smaller and more comfortable dwelling. It is significant to note that the many of these small homes

are considerably better in point of beauty and simplicity than the larger and more expensive house.

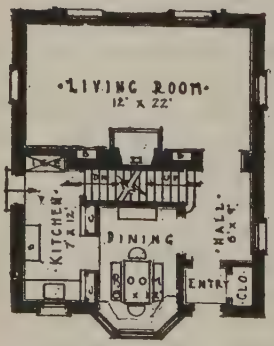
The editor of Home Planning and Building is constantly in touch with every new development in contemporary small home building so that Tribune readers are supplied with the last word in modern houses, their cost, and if they be sufficiently interested, the name of the architect.

HOMES COMPETITION. Realizing the power of the bungalow as an important factor in domestic architecture, The Tribune some years ago devoted a column in the Real Estate Section of The Sunday Tribune, to the planning and building of these small homes. This department (*see* Home Planning and Building) was decidedly successful.

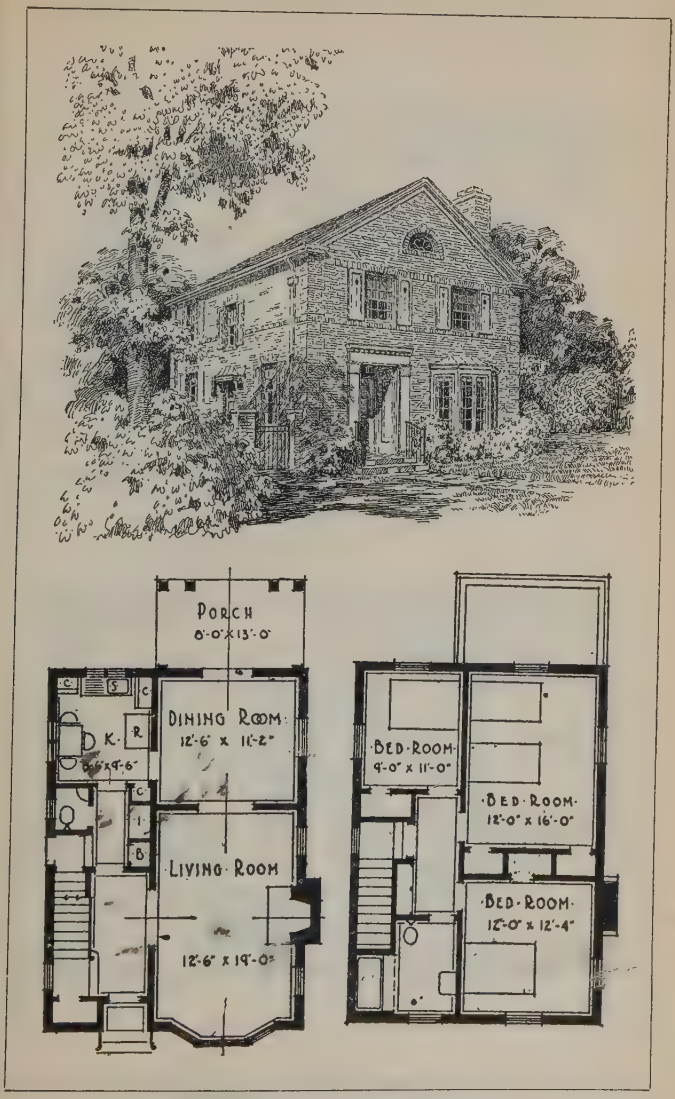
With the success of the Home Builder's department in mind, and with a view to encouraging the progress of the small home as a new and important note in American architecture, The Tribune in the autumn of 1926 instituted a Homes Competition. This Homes Competition was restricted to two classes—the five room house and the six room house. Prizes to be awarded to the first, second, third, fourth, and from the fifth to the tenth winning designs in each class. The mandatory requirements to be observed by all contestants included computation of cubic contents, two drawings, proper delivery of drawings, no communication with the Jury of Award, and the observance of anonymity of the architect or draftsman in submitting plans. Aside from the architect's compliance with these rules, the judgment of the jury was also to be governed by excellence and ingenuity of plans, architectural merit, practicability of construction, and fitness of design for meeting the requirements of the small home dweller.

The architects competing in this novel contest were instructed to concern themselves not only with the building, but also the surrounding grounds, so that they might harmonize with the structure itself.

FIRST PRIZE WINNERS

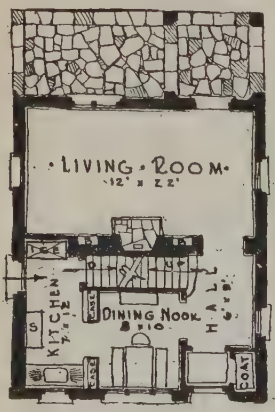


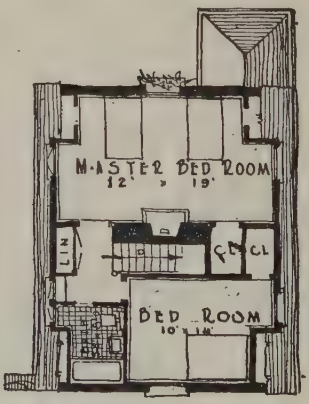
This is the winning design in the five room class. It was prepared by William J. O'Connor of Chicago.



Richard E. Bishop, of Indianapolis, won first prize in the six-room class with this pleasing design.

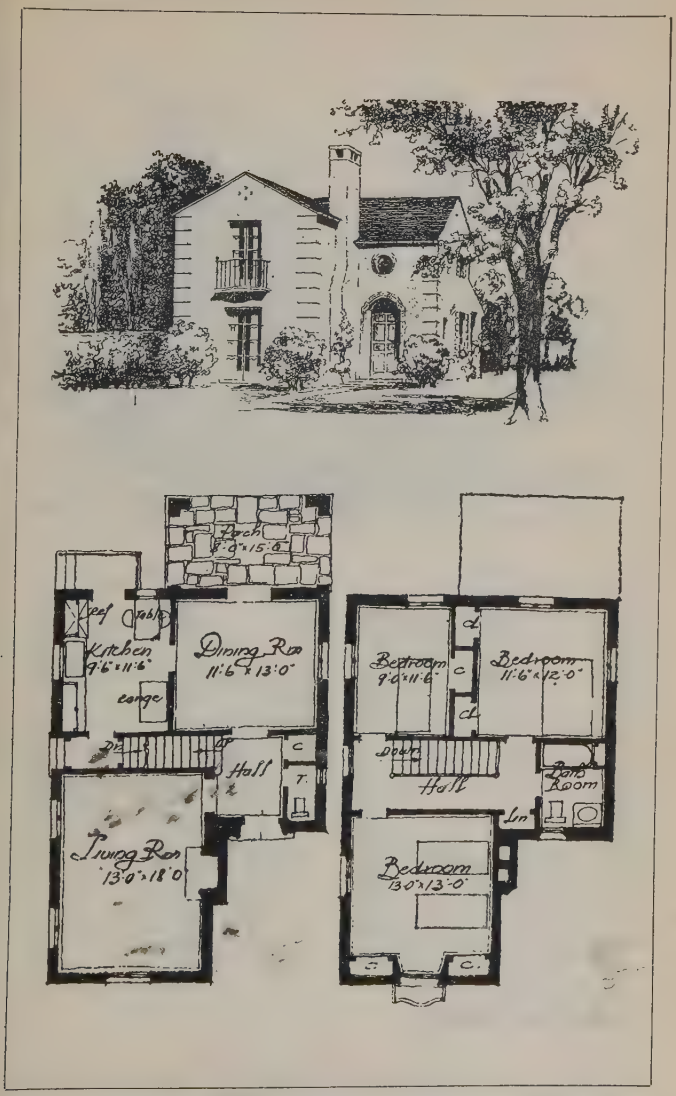
SECOND PRIZES WERE CAPTURED





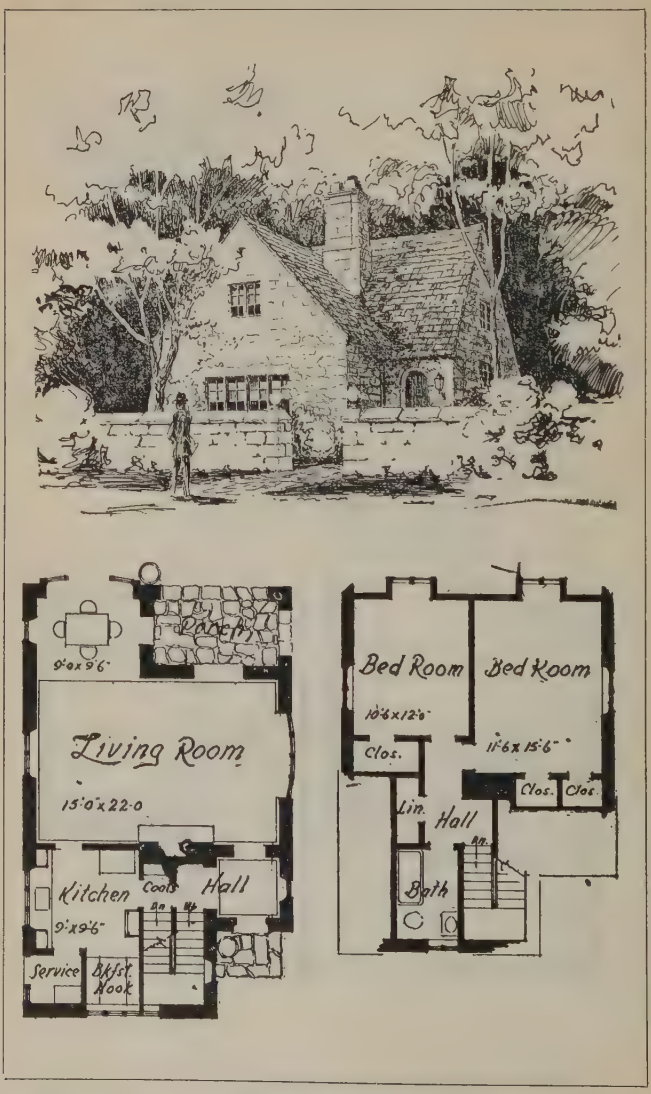
This plan, entered by George D. Connor, of Chicago, in the five room competition took second prize in its class.

BY THESE STRIKING DESIGNS



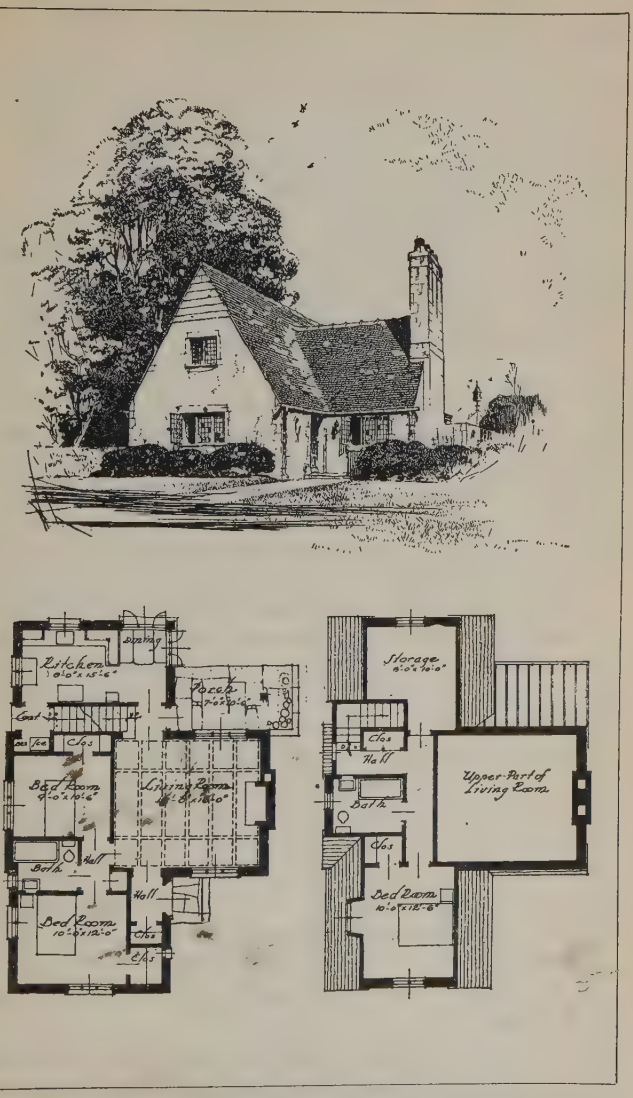
Amado Leone, of Detroit, achieved this delightful entry which took second prize in the six room class.

HERE ARE THIRD PRIZE



Third place in the five room competition went to H. Roy Kelley, of Los Angeles, for this design.

WINNERS IN EACH CLASS



Louis C. Rosenberg and G. Dewey Swan, of New York City, collaborated in producing this third prize winner in the six room class.

HOMES COMPETITION

The Jury of Award for the Homes Competition was composed of the architects of The Tribune Tower, the building manager, the real estate editor, and the editor of Home Planning and Building. It was stipulated that all prize winning designs were to become the property of The Tribune, with the right to publish them reserved, but with the name and address of the architect included if published.

The success of the competition, which closed December 11, proved that The Tribune had made a ten-strike with the idea. 841 designs of the highest quality were received, and made the basis of an album offered at a nominal price through the Public Service Office.

HOUSEHOLD HINTS. This is the general term applied to that part of The Sunday Tribune which is given over to all those intimate little details dear to the heart of every good housewife. Among them is The Tribune Cookbook, probably the most important unit in this household organization, as far as the masculine clientele is concerned.

Then there is the department known as the Home Harmonious, containing suggestions and advice as to how harmony in the decorative scheme of the home's interior may be achieved in an interesting and inexpensive manner (*see* Home Harmonious).

Added to these there is a department concerned with those little problems of social etiquette which the hostess encounters, such as the proper choice of gifts for certain events, favors for parties, and the like. Then too, the Household Hints section contains the patterns with example of the latest designs in crocheting and home dressmaking (*see* Fashions).

The feminine readers of The Tribune find this particular section a very encyclopedia of essential domestic information.

HOW TO KEEP WELL. One of the most important features of The Tribune's editorial page is the column entitled How to Keep Well, an up to the minute, au-

thoritative department giving reliable information on all questions pertinent to the physical well-being of The Tribune's readers.

This department usually commences with a kind of medical editorial on some important development in medicine or surgery, or a general discussion of some prevalent malady, its symptoms, its origin, and its probable cure. This latter is presented in clear and simple language, easily understood by the average reader. Aside from this editorial, there are printed answers to questions sent by anxious mothers, persons afflicted with some chronic ailment, and others who wish to obtain reliable advice or suggestions without consulting their physicians immediately.

In 1925, the editor of this column compiled the pamphlet Pointers containing excerpts from How To Keep Well, all of them valuable hints on safeguarding health and curing ailments. This book, selling for five cents, had a widespread circulation among Tribune readers and others who had been unable to obtain reprints of these articles (*see* Features).

IMPOSING STONE. This is a flat, rectangular section of smooth stone or marble upon which type and cuts are rested while being arranged into pages or otherwise made ready for printing. In The Tribune composing room, most of the stones used are a little larger than page size and are placed for convenience on upright wheeled carriages about waist high. The whole unit is called a *form*. Because of the wheels, the compositors can move the stones, and the type they bear, about the room with scarcely any effort.

However, not every stone is built on this wheeled style. There are many larger stones which are mounted firmly on permanent fixtures and used principally in making up display advertisements (*see* Composing Room).

IMPOSITION. The simultaneous printing of two or more pages requires a great deal of care, especially when the printer is preparing to lock up a chase containing such a job. This task of placing the pages correctly within the chase is called *imposition*.

Depending upon the number of pages to be printed, the printer plans the correct position of each page within the form. In reckoning their individual locations in the form he must also remember the manner in which the printed pages are to be folded for the completed job. This part of the work requires a great deal of calculation involving the proper sequence of the folios, or page numbers, and the correct

THE IMPOSING STONES ON WHEELS

The adjustable wheeled make-up forms on which the pages of The Tribune are made up before going to the stereotypers.

backing of the printed pages together with their margins.

Since The Tribune is printed on a newspaper-type rotary press, using stereotyped plates of each page, the problem of imposition is taken care of by the position in which the plates are locked into the press. That is, the "imposition" of the paper is determined by the pressroom men rather than by the composing room.

INK. Fifty tons of black ink are used to keep pace with the thousands of rolls of newsprint that feed the many presses every week.

The manner in which the ink is delivered to The Tribune plant is an ingenious one. A truck, the body of which is a huge barrel resembling those found on oil trucks and trains, is first driven up to the receiving platform. In the sidewall below the floor level of this platform is a nozzle or hydrant to which is attached the large hose at the end of the barrel or

container. Then, by means of a pump, driven by the engine of the truck, the ink is forced into the reservoir below.

For each plate cylinder on a Tribune press we find one printing arrangement. This is an intricate device consisting of ten parts, an ink fountain, a large and a small inking cylinder, a fountain roller, four distributing rollers, and two form rollers. This inking attachment is connected to the main press unit by means of a kind of piston, which in turn is attached to the main drive shaft of the press. By releasing a single lever the entire mechanism of this printing arrangement is set in motion, with all of the rollers functioning simultaneously. The flow of ink is regulated by a series of keys on the side of the fountain.

The Tribune Makes Ink Too!

While The Tribune buys its black ink and its colored ink for comics, nevertheless it is in the ink-making business as well. In the two-story ink plant just west of the Color Plant, it has complete equipment for making all colors of rotogravure ink, and the staff not only produces all the roto ink used, but is pursuing a program of experimentation looking toward constant improvement of the inks. Its convenient location enables it to co-operate closely with the roto pressmen at all times.

INLINE LETTER. This style of type is used in headings for advertisements and in other "display," when the use of a solid letter of the size desired would give too heavy or too black an appearance to be pleasing. To avoid this blackness, the inline letter is made with an indentation in the center of each body bar of an individual type face, so that a line of white appears in the middle of the surfaces making up the printed letter (*see* Type).

INQUIRING REPORTER. On the front page of the Women's Section of the daily Tribune and in the sporting section of The Sunday Tribune, we find one of

BRINGING INK BY THE TRUCK LOAD

The thirst of The Tribune presses is never satisfied. Tons and tons of ink are used each week. Ink is delivered to The Tribune plant by tank trucks and pumped into a receiver below the sidewalk level.

the most novel departments of the paper—The Inquiring Reporter. In a single strip, occupying about one third of a column, are the photographs of five good and true American citizens, "picked at random," to quote the Inquiring Reporter's little box at the top of the column, together with their individual views on a general subject, each boiled down to a single paragraph.

How the Citizens Are Interviewed

Each day the Inquiring Reporter sets forth to some prominent place or public event and asks of five persons "picked at random" their personal opinion on some current topic of universal interest. Politics, sports, religion, fashion, science, philosophy, transportation, matrimony—we pause. The dictionary and encyclopedia seem to be the only logical limits for the possible interrogations of this Inquiring Reporter. After he has obtained the views of an individual on the subject in question, he produces camera and "takes" him. Very often this proves to be ticklish business since there is a great number of people who, while not averse to having their opinions put into type, are nevertheless reluctant about being photo-

graphed. Therefore the Inquiring Reporter must summon up every bit of tact and persuasion in him to obtain that picture, and in the end, he usually prevails.

The Inquiring Reporter Buys Questions!

In order to stimulate greater interest in this interesting column, The Tribune offers five dollars for all questions sent to the Inquiring Reporter, and accepted by him for use as a daily question.

This Inquiring Reporter has become a kind of traditional figure and may be seen at almost any important place where the public gathers, political meetings, football games, six day bicycle races, conventions, as well as on busy street corners about the city.

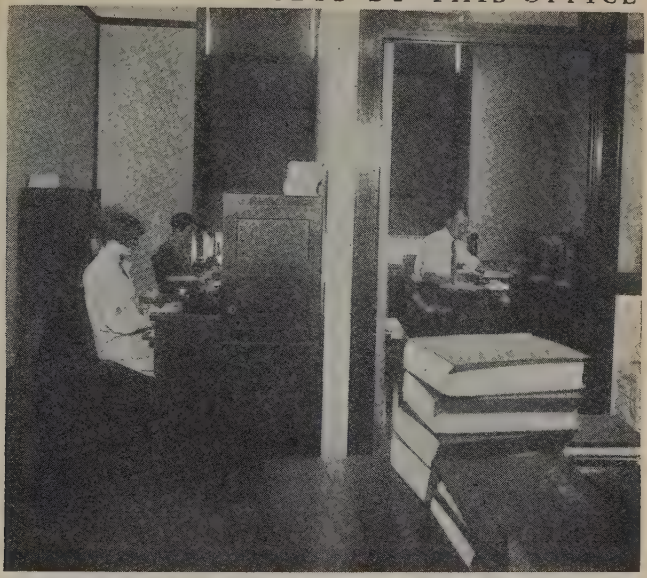
INVESTOR'S GUIDE. Something over a decade ago, when The Tribune went after loan sharks, "blue sky" stock salesmen, and other financial sharpers, it decided to back up the reform by offering competent, free advice about investments to all investors who cared to avail themselves of it. The outcome was The Investor's Guide, the department which gives assistance to Tribune readers regarding stocks, bonds and other investments.

Within the few years since its foundation, this department has extended help to over 200,000 people, from 40 to 60 letters being its daily run of business. In answering these communications, it uses the authentic sources employed by banks and the financial departments of large business houses in judging the values of securities, and it conducts original investigations whenever necessary.

No Strings to this Advice!

The department is conducted solely for the benefit of the public—to protect investors from fraud and to assist them with their investment problems—and its services are free for the writing. All replies and the names of the inquirers are in strict confidence, most replies being sent by mail. Where a reply is published, as being of public interest, the name of

NO BLUE SKY GETS BY THIS OFFICE



This is the office of The Tribune's Investor's Guide. Here is complete information for passing upon the soundness of securities, and sound information about investments is given gratis to all who request it.

the person requesting the information is never used; initials only appear.

The Investor's Guide has no connection with the advertising or any other department of The Tribune, and is in no way hampered or influenced by the paper's advertising policy. On week days answers to questions are published, giving opinions on securities inquired about. On Sundays an article or editorial on matters of interest to investors in general is published.

These Sunday articles cover a wide range of subjects and are written with the idea of instructing the investing public in the things the investor needs to know—often warning against or exposing frauds which are being perpetrated on the public. They are written in simple language for the amateur investor rather than in the technical language of the financier.

These editorials and opinions are authoritative and are often quoted in other publications throughout the country.

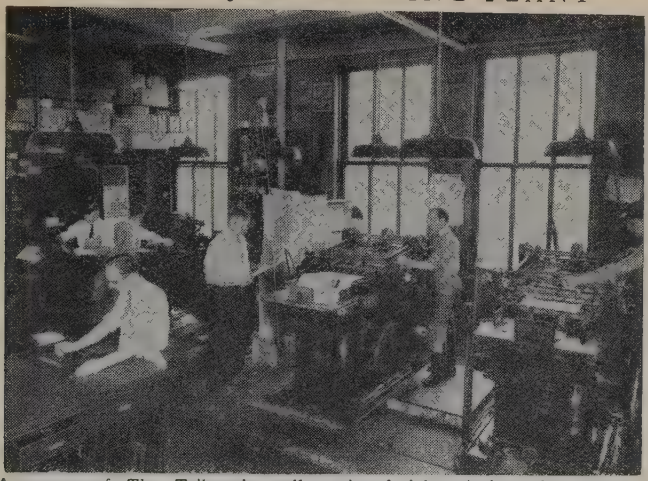
IRISH FREE STATE TREATY. Among the many instances of Tribune influence in world affairs none perhaps is more notable than the case of the Irish Free State, and the way a Tribune representative helped to bring this dominion into existence.

The Tribune man's participation in the problem came in 1920, after the Sinn Fein forces and the British "Black and Tans" had all but torn Ireland to bits between them. From his knowledge of both parties, and the confidences reposed in him by the leaders of both sides, The Tribune's London representative believed that a settlement could be reached, if only the two sides could be brought together. He procured an agreement from Lloyd George to meet the Irish representatives and a guarantee of their safety while attending, then approached the Irish. Thus he succeeded in bringing about the meeting which formulated the agreement to found the Irish Free State as a dominion within the British Empire.

ISN'T IT ODD? The title of this regular and interesting department in The Sunday Tribune is taken from the usual reply of the average person after he has listened to an explanation of the source and workings of some scientific phenomenon.

The chief reason for this department's existence lies in the fact that the layman interested in science in a small way finds himself confused by the technical terms contained in most scientific dissertations. The department "Isn't It Odd?" is written in clear, intelligent language, so that the reader has no fear of stumbling over a litter of "ics" and "ectomies." The range of this department is quite varied so that on one Sunday the editor proves that a mere ounce of moth eggs may in time be developed into ten pounds of silk, and on the following Sunday he establishes a relationship between the vagrant sea nettle found in coastal

TRIBUNE JOB PRINTING PLANT



A corner of The Tribune's well equipped job printing plant, which handles much of The Tribune's incidental printing business.

waters and the coral polyp, sturdiest and most diligent builder of the ages!

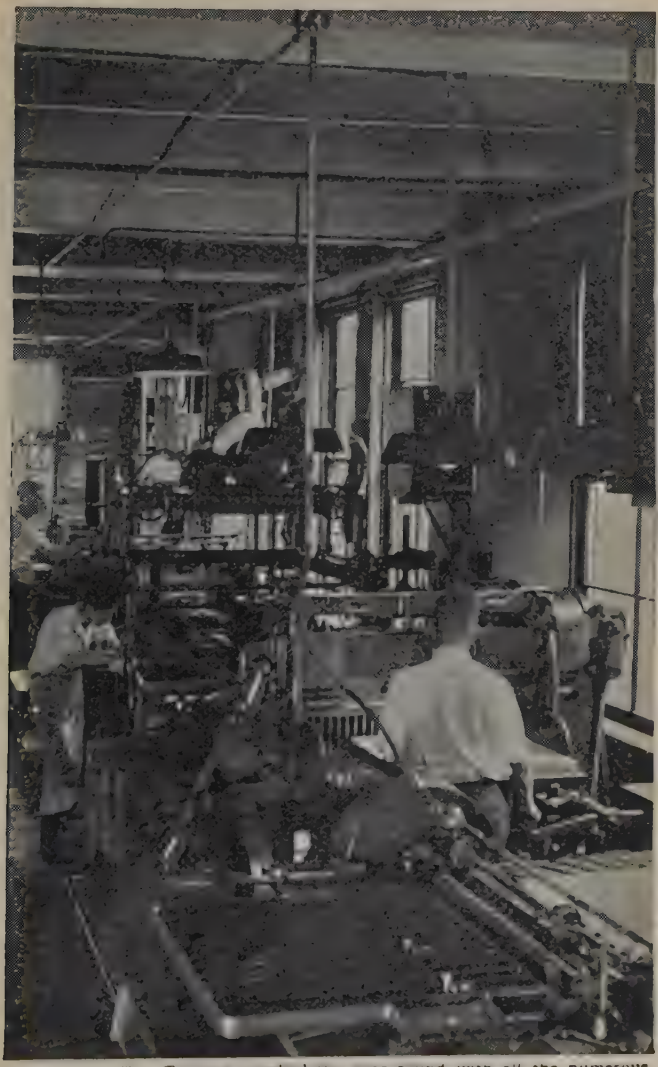
JOB PRINTING. "Job printing" suggests something miscellaneous, odd-lot; and the impression is correct. Job printing in The Tribune is just that, for it is concerned with turning out the miscellany of blanks, forms, circulars, booklets, and the like, needed in the conduct of a great business. Yet, prosaic as the name and the work may sound, there is a real fascination attached to this department.

From the very odd-lot nature of its work, the job printing department is a veritable crossroads within the organization. When one thinks of the number of Tribune departments and the number of printed forms and paper involved in maintaining their activities, one realizes the contact the department has with every phase of Tribune work, the vast amount of work turned out by it in a single year, and the ingenuity required to give every department what it wants, when it wants it. Tribune truck drivers must have their delivery books; the circulation department re-

A COMPLETE PRINTING PLANT

A general panorama of The Tribune's modern, finely equipped job printing department, showing a few of the seven presses (3 Gordons, 3 Kelleys and 1 Miehle) which help the department render expert job service to this newspaper. These presses are part of the equipment

TO SERVE THIS NEWSPAPER



which keeps The Tribune supplied the year round with all the numerous printed forms, letterheads, order blanks, filing forms, etc., necessary to the proper running of a great organization. Other equipment includes cutting, folding, and stitching machines. Some of these are in the right foreground.

quires hundreds of subscription forms weekly; the classified advertising service section, functioning twenty-four hours a day, must be supplied with an inexhaustible number of blanks; the various other departments are always in need of stationery, reports, and forms.

According to Tribune routine, the copy for each job is sent first to the job printing department. After a preliminary scanning, the job printing department sends the copy to the composing room to be set up, and engraving copy to the etching room. Proofs are then returned by the composing room and etching room and are forwarded to the person ordering the job for his O. K. When he is satisfied, the proofs are returned to the job printing department and the job then is finished.

Rapid Increase in Equipment

The job printing department is admirably equipped to meet every call upon it. Seven years ago, this department had but two hand-fed Gordon presses. The Tribune's rapid growth since then has compelled the constant addition of equipment and today it has one Miehle press, three Kelly presses, three Gordon presses, two folding machines, one paper cutter, one perforating and punching machine, and one stitcher, used in binding.

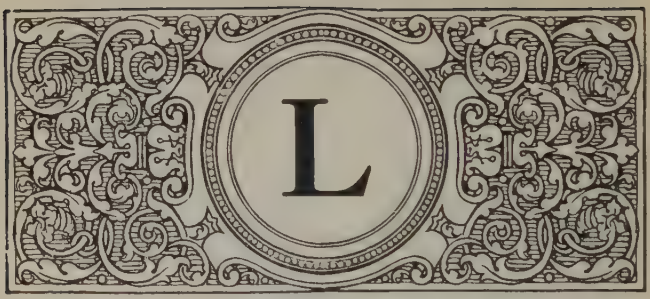
In addition to house stationery and printing, this department manages to turn out extra jobs, including a great deal of promotional literature of various sorts for The Tribune. That it may serve every department with complete efficiency the job printing department employs a working force of ten people, with shifts of eight hours each. It also is standardizing its paper stock, so that the departmental styles will conform to one standard and thus simplify matters and increase speed in producing rush jobs. Some idea of the great amount of work turned out by the job printing department may be gleaned from the fact that an average of 2600 individual jobs a year

SMALL PERHAPS, BUT EFFICIENT!

The folding and binding corner of The Tribune's job printing department where most of The Tribune's business forms are printed.

are completed to the satisfaction of every Tribune department.

The Job Printing department is a division of the Purchasing Department, and responsible to the manager of that department.



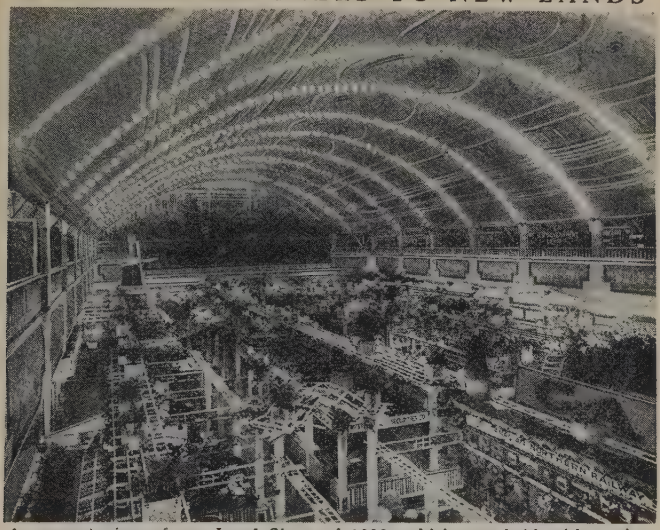
LAND SHOW. During the early years of the twentieth century irrigation and scientific agriculture developed a new wave of colonization throughout the United States. Public interest in undeveloped sections and in agricultural opportunities was great. Chicago, as the railroad center of the nation, was the focus of colonization activity, in which The Tribune naturally became a leader.

At a dinner in February, 1909, attended by men influential in land development, it was suggested that a great land exposition be held in Chicago the succeeding fall. The Tribune offered to start this exposition, guaranteeing its financial responsibility by a contribution of $25,000. The resulting Land Show was held in the Coliseum during November and December. It was generously supported by railways, state departments of agriculture, chambers of commerce, and similar organizations in sections seeking settlers, and attracted tremendous crowds. Nevertheless the deficit which The Tribune was obliged to pay amounted to more than $40,000.

Turned Over to Other Management

The following year The Tribune, feeling unable to assume such a great burden again, turned the Land Show over to some Chicago business men who felt that they could run it in a manner satisfactory to exhibitors and to the public, and still make a profit.

BRINGING SETTLERS TO NEW LANDS



A general view of the Land Show of 1909, which was held with a view to promoting colonization, and which was underwritten by The Tribune.

A successful Land Show was held in the winter of 1910 under their auspices and a small profit was made. They undertook to repeat the show in 1911, but introduced a new element by offering free lots with every paid admission. Difficulties arose concerning these lots, and an arrangement was made, therefore, by which the Land Show was transferred back to The Tribune and its recent owners were put under bond to deliver the lots that had been promised. The Tribune, having given birth to this unique exposition, was anxious to restore it in the esteem and respect of exhibitors and the public.

The Tribune Footed the Bill

The Tribune formed a corporation known as the United States Land Show, which held shows in the Coliseum in the winters of 1912 and 1913. In each instance there was a substantial deficit paid by The Tribune. During these years The Tribune also conducted in the Sunday paper a "Forward to the Land

Bureau" which answered many thousands of inquiries concerning agricultural conditions in various sections of the country.

LAYOUTS AND DUMMIES. Before an advertisement or other piece of printed matter can accomplish anything, it must be *seen*. And to be seen, it must catch the eye, and use that fleeting instant to interest the observer in reading further. Then and only then can it begin to convey its message. Hence the importance of *layout* to catch the eye when the material receives its first hasty glance.

Technically a "layout" is an actual sketch, or detailed drawing of how a page is to appear when finished; and a "dummy" is a similar plan, consisting of a number of layouts for a job containing several pages.

Suppose then, we have the written copy for a newspaper advertisement announcing a special sale of men's hats, and it is our task to plan the typographical appearance of the job.

We should first designate the actual size of the advertisement by drawing the outside border or fence and labeling it with dimensions—that is, so many columns wide and so many agate lines or inches deep. agate lines, 14 to the inch, being the more usual measure employed. Usually the first sketch is rough and the finished layout is not made until later.

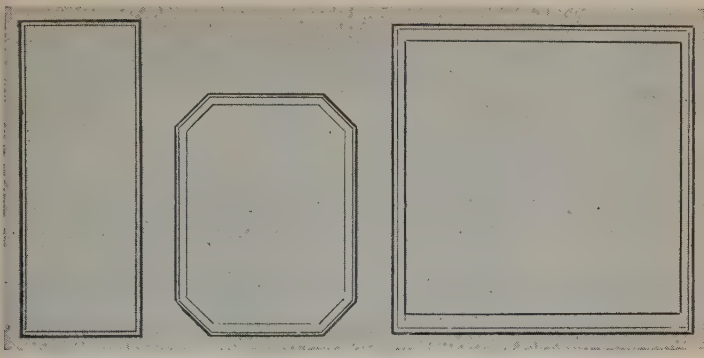
Simple Borders Are Better

The border can, in 99 out of 100 cases, afford to consist of plain straight rules as illustrated herewith. Decorative and embellished borders have their places but only in rare instances. The number and weight of the rules depend largely on the type of merchandise displayed. A perfume or a lingerie display would naturally inspire a more delicate fence than would overalls or furnaces.

Having built the fence and designated the size of the yard we are now ready to arrange our material.

To go back to the task of selling hats—first in the

STARTING WITH THE BORDER



Most ads have borders, suitable to the spirit of their sales message — and sketching one of the right size and shape is a good way to start planning an advertisement.

case of a two-column ad, 154 lines or 11 inches deep (14 lines comprise an inch).

Common sense decides that in this size advertisement only one major illustration of a hat can be used. The illustration should clearly depict the article to be sold and see that it occupies the dominating position—at the top and center of the layout, thus:

The same principle applies to the reading matter. Give the most important message to the dominating reading space—in this case centered immediately

under the illustration. At the head of the reading matter the announcement or caption should be placed for, as a general rule, captions or headlines and body copy should be set close together lest there be a break in the reader's trend of attention and thought.

So far then in the two column hat ad we have built the fence; placed the major illustration attracting the eye to the object to sell; the headline explaining what we are selling; and the block of reading matter describing the merchandise have been placed.

The thing next in order is to tell the reader what the merchandise costs. The price should be displayed in a moderately conspicuous manner, making the size of the price figures in keeping with the general size of the advertisement.

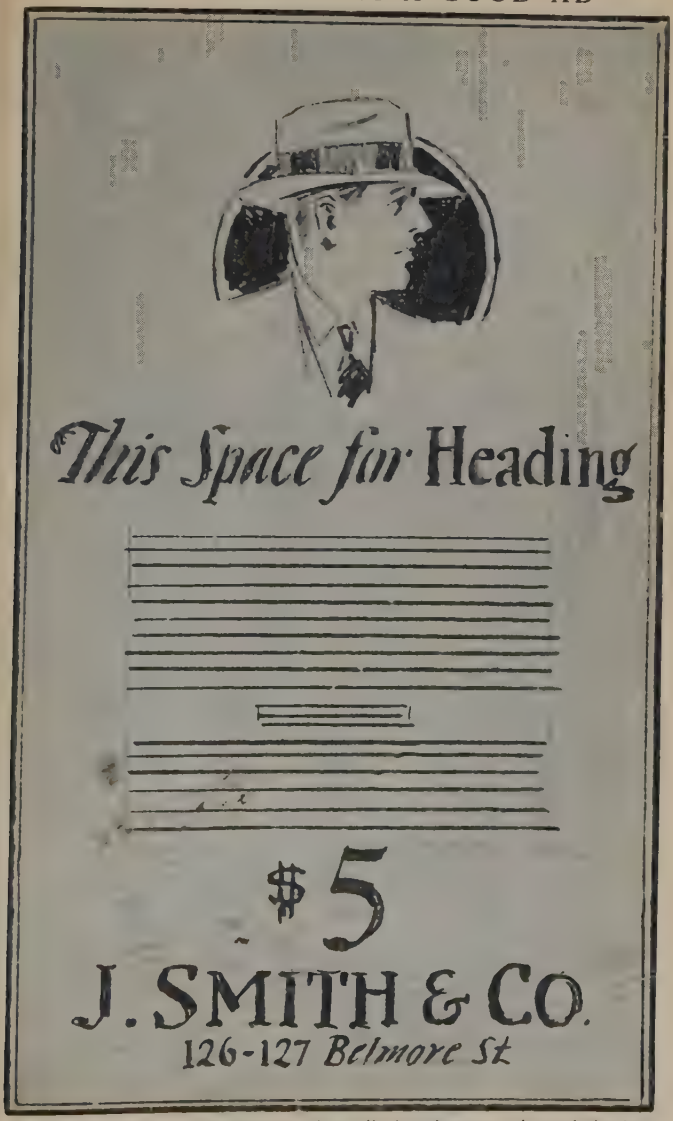
After the article has been pictured, named, described and priced the customer should be told where to get it. That is accomplished generally by the use of logotype or nameplate accompanied by the address at the very bottom of the advertisement.

Placing the units in the order mentioned above, the two column hat ad will take a finished form as shown on the next page.

Around each unit there is a certain amount of white space. It is the use of white space that lets the layout breathe—that gives it a pleasant, open, easy-to-take aspect. Yet it can be overdone. In this matter there is no better rule than good judgment. If the ad is not jammed or muddled, making the copy difficult to read, the white space is doing effective work. If there is too much white space the layout will appear weak and scattered looking and loosely hung together as though each unit were floating off into space.

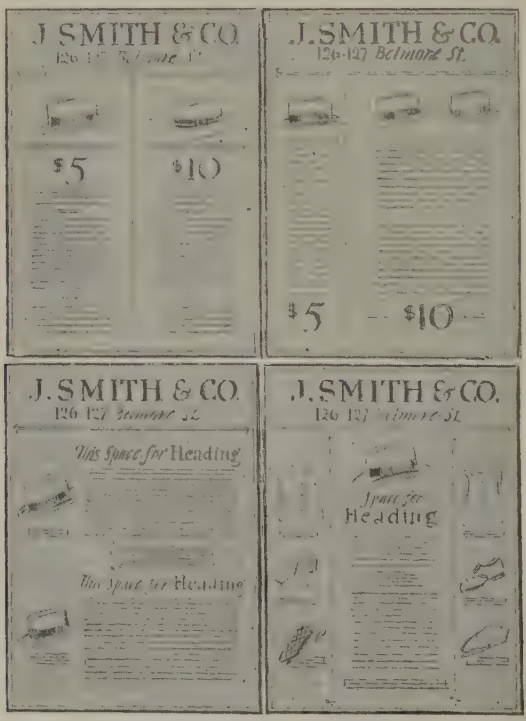
The copy, naturally, is not going to fit automatically into whatever space is assigned to it. The type size must be chosen with due regard to the amount of copy and space to fill; or if necessary the copy must be changed to fit, because good appearance is of first importance.

THIS WILL MAKE A GOOD AD



This layout for an advertisement has all the elements of good display.

In laying out a hat advertisement of a larger size balance has to be considered. Balance is the art of displaying and describing the articles in the order of their importance. In the case of an advertisement that contains hats and nothing else there should be a dominating illustration, headline and description occupying the dominant positions. The secondary illustrations and descriptions must find their own level in the amount of space there is left. They should be placed, of course, with an eye to artistic arrangement and with an easy swing for the eye to follow naturally as follows:



If the layout deals with the major item of hats and minor items of other kinds, one section of the layout

should be an outstanding area featuring the main article and the remainder should be built around this dominating area. The mere size and weight of this area will dominate and it will be read first.

In the case of advertising two articles of equal importance, the layout should be balanced accordingly, giving equal space and attention to both articles as in the first layout on the preceding page. If one is more important than the other it should be balanced as in the second layout. If the two articles are equally important and copy is to receive more emphasis and illustration less, the balance should be as in the third layout. The fourth shows one major article and several others.

Naturally, the shape of the layout has much to do with its attractiveness and consequent success. Many authorities propose generally a space whose width is three-fifths of the depth. This can be varied according to the dictates of good sense. The layout must, of some necessity, take a shape that will best include the various elements to be displayed. Usually, however, this can be accomplished best by following the longer-than-wide rule given above.

It is difficult to give concrete examples of good layouts that will fit any particular case but these fundamentals can be followed safely.

In scanning any publication containing the general run of good and bad layouts, it is readily noticeable that the one and two column advertisements are more or less identical in makeup and appearance. That is, in the great majority, the illustration, if there is one, is centered at the top, with the heading, sub-head, body copy, price and name and address following in easy, orderly fashion.

Three, four, and five column layouts may be subdivided into several effective kinds of arrangements, according to the number of articles to be advertised and their relative importance. Page, half page and quarter page layouts, likewise, cannot be determined

by one or more sets of rules; for in each case there are too many dependent factors governing and guiding the layout builder along his course. Probably the best layout men of the day have gained their position partially through a natural sense of balance and judgment, but largely through the study of accepted good layouts and the knowledge that can come only through experience and practice.

It should be constantly borne in mind that the best layouts must be clear, simple, concise and orderly in order to interest the reader. There must be neither a crowding nor wasting of words, space or illustration. There should be one major idea to gain the buyer's first interest. The remainder of the advertisement must follow in simple, easy fashion, to keep the interest, once gained.

There Are Tricks to Making Dummies

All that has been said about layouts—that is, designs for single pages—applies with somewhat the same force to dummies, or plans for jobs containing more than one page. Each page must be attractively designed, though this is far simpler in cases where the finished job is to contain a considerable amount of straight reading matter, than designing single pages of display type.

If the job is to be worked out from the start, the first task consists of the preliminary planning described elsewhere. Then it is well to make a dummy of blank paper, containing the right number of pages of the right size, and unless a layout is made for each page containing display type, these pages should be sketched in the dummy. Once made, one dummy can be made a record of the job, if desired, as it progresses through the different stages of manufacture, by means of notes on the pages, and a duplicate can be made for the printer.

The best opportunities to save time and money arise when proofs of the type and engravings begin to come in. The printer ordinarily will furnish proofs of the

A SPECIMEN "PASTE-UP" DUMMY

8 pt Caps

CHINA NEWS

other part of the world. Banditry, earthquakes, war and famine are some of the sources of news that have kept the correspondents busy. Tribune men have been so close to the news that more than once their lives have been in serious danger.

One of the most sensational stories ever written by a newspaper man came from one of The Chicago Tribune's correspondents in China when he was captured by Chinese bandits in 1923. The bandits derailed the Shanghai-Peking express train at Lucheng in Shantung province and took all the passengers prisoners, including several Americans. The Tribune correspondent happened to be among them.

The prisoners were taken to Paotzuku, a mountain stronghold, where they were held for six weeks. Several times during this period The Tribune correspondent was released on his word of honor that

00105

This shows how this encyclopedia was made up, page by page, from galley proofs and proofs of the engravings. Note that outlines of the type area were printed on each dummy sheet. Compare with the finished page in the article on China News.

type in galleys, unless he has been instructed to make it into pages. Each strip of proof bears a galley number; and after copying this number conspicuously at intervals along each proof, it can be cut into page lengths and the portions pasted down where they are to go. Proofs of the cuts can be pasted into their proper places, any maladjustments can be rectified, and the dummy then will be a complete guide, for the copy for headings and any display type not showing in the galley proofs can be written in. The dummy then can be sent to the printer to serve as his guide in making up the job.

The great temptation to combat in making up a dummy is to paste down proofs inaccurately, and to feel, if something doesn't work out just right, that the printer can fix it. But if the proofs won't fit, neither will the type and cuts; and it is far cheaper to work out a solution with scissors and paste than it is to reset or remake engravings. It is important also to mark the proofs of all type with the galley numbers, so the makeup man will know nearly exactly where to get every bit of material which goes on the page. Attention to these points saves considerable time and money in the end.

LEAD MOLD PLATES. When you have a high grade printing job in hand—a supreme product of the graphic art—and it is to be printed in any quantity, then you are almost certain to hear murmurs of "lead mold" whenever your printer and engraver come near you. What the Rolls Royce is in the automobile world, so is the lead mold in the world of printing. It is the best—the very best—process that can be used in duplicating cuts and type for printing purposes.

The manufacture of lead mold plates resembles that of electrotypes (*see* Electrotypes) save that a sheet of lead, instead of wax, is used to take the impressions from the original type and cuts, and the molding pressure used runs to thousands, instead of hun-

dreds, of tons. Electrotypes then may be made from the lead molds.

The advantage over electrotypes in using lead mold plates comes when the job contains half-tones with screens finer than 133 lines to the inch. The lead mold gives a duplicate of these fine values which is truer to the original than can be obtained otherwise.

LEASED WIRES. *See* Tribune News Service.

LEGAL FRIEND OF THE PEOPLE. *See* Friend of the People.

LIBEL SUITS. Lawsuits rank almost with revolutions in the story of how and why our American system of legal rights and system of government came to have its present form; and the libel suits which The Tribune defended successfully against the Thompson administration are by no means the least of the cases which have made legal history and helped shape our governmental structure. As told more fully elsewhere (*see* History of The Tribune), The Tribune was sued, first by Mayor Thompson personally, and later by the City of Chicago, for alleged libel. The Tribune repelled each attack successfully; and it was in its defense of the latter cause that important legal history was made.

The Tribune's defense to the city's suit was that courts should not recognize the right of cities or other agencies of government to sue for libel or slander. If they did, corrupt or inefficient administrations, with public funds to draw upon, could stifle all opposition from newspapers or individuals (even political opponents) by the simple expedient of bankrupting them through libel suits; and thus the public would be left with no effective means of opposition to corruption or inefficiency in public office. This defense was accepted by the trial court, the case was thrown out of court, and the decision was appealed.

Chief Justice Thompson, in delivering the opinion of the Illinois Supreme Court, said in part as follows:

"The struggle for freedom of speech has marched

hand in hand in the advance of civilization with the struggle for other great human liberties. . . . With the opening of the seventeenth century the people began to publish newspapers, and history begins to record unspeakable prosecutions of the editors. . . . Political prosecutions by the government were vigorously used to silence opposition. . . . The names of martyrs to the cause of freedom of speech became household words in England and in America. To obtain freedom from this oppression of the crown was one of the many reasons why the American colonists revolted. . . .

"There were few prosecutions for libel on government in the American colonies, and no court of last resort in this country has ever held, or even suggested, that prosecutions for libel on government have any place in the American system of jurisprudence. The right of the government to prosecute its accusers was founded on the theory that the king could do no wrong. . . . When the people became sovereign, as they did when our government was established under our constitution and the ministers became servants of the people, the right to discuss government followed as a natural sequence. . . . It is one of the fundamental principles, therefore, of the American system of government, that the people have the right to discuss their government without fear of being called to account in the courts for their expressions of opinion. . . .

"The fundamental right of freedom of speech is involved in this litigation and not merely the right of liberty of the press. If this action can be maintained against a newspaper it can be maintained against every private citizen who ventures to criticise the ministers who are temporarily conducting the affairs of his government. . . .

"We do not pass upon the truth or falsity of the publications nor the merits of the political controversy between the parties. We consider the question

solely from the standpoint of public policy and fundamental principles of government. For the same reason that members of the legislature, judges of the courts and other persons engaged in certain fields of the public service or in the administration of justice are absolutely immune from actions, civil or criminal, for libel for words published in the discharge of such public duties, the individual citizen must be given a like privilege when he is acting in his sovereign capacity. This action is out of tune with the American spirit and has no place in American jurisprudence.

"The judgment of the circuit court is affirmed."

Thus the question was permanently settled for Illinois, affording a valuable precedent to any newspaper or citizen who finds fault with the administration of governmental bodies. The Tribune believes therefore, that in its defense of this case it has made a valuable contribution to the body of law which sustains the freedom of speech and of the press in our country.

LIBERTY. One of the most spectacular developments in the publishing business was one which made its first bow to the public in May, 1924, in the form of a new five-cent weekly magazine—Liberty. Even its initial promotion, before the first copy appeared on the newsstands, was an outstanding achievement, for the offer to pay $25,000 for winning suggestions for name and slogan had drawn 1,395,322 entries—which meant that literally millions were waiting to see the magazine when it appeared. And when the furore of its debut subsided, it was seen that Liberty was *starting* its career with a steady circulation of more than half a million copies.

This remarkable feat of leaping from nothing to half a million in three weeks was followed by astonishingly rapid growth. Every few months saw an additional hundred thousand readers gained; and in March, 1925, only ten months after its initial issues, it reached a circulation of over a million. Such a

climb in an intensely competitive field, is without parallel in the publishing business.

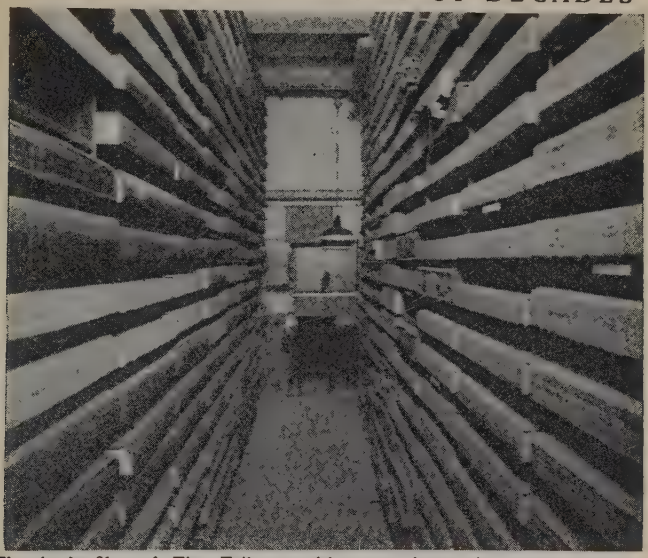
Care was taken to keep Liberty up to the latest trends of public taste. One immensely popular feature was the abandonment of "jump backs"—that is, giving a few pages of a story or article in the front of the issue, then asking the reader to hunt among advertisements in the back for the balance. Once a story starts in Liberty, it goes on page after page, until it ends. This had its corollary for advertisers in that there were no "buried ads" hidden in the back with a feeble thread of reading matter, or none at all, to draw readers to their vicinity. And needless to say, "the sky was the limit" in getting the best authors, illustrators and up-to-the-minute articles and features.

During the year 1926, Liberty increased its guaranteed circulation to 1,100,000 and delivered considerably in excess; in volume of advertising it attained second place among all the magazines of America; and it continued its steady development in art and editorial excellence. During 1927 its circulation guarantee was increased another quarter-million; and advertising revenues continued their increase.

LIBRARY. One of the most efficient departments in The Tribune organization is its library. It is situated on the same floor as the offices occupied by the editorial writers, since these men have more occasion to call upon it than the members of any other department.

The shelves of The Tribune library are heavy with the weight of 10,000 volumes, treating of science, philosophy, history, religion, literature, everything to meet the countless demands that are put upon it in making a great newspaper. Included in these are all of those standard works of reference, dictionaries, and encyclopedias absolutely essential to the man and woman engaged in writing day after day. Together with this is a complete index of places, events, and personalities similar to that maintained in The Trib-

HOLDING THE HISTORY OF DECADES



The back files of The Tribune with every issue since 1856, now a priceless record of the history of the past.

une morgue, except that the index in the library is restricted to persons and places of national or world-wide importance. The books in the library are supplemented in the matter of current events by eighty-five magazines and periodicals of varying nature, which arrive from time to time.

Probably the most precious possession of the library is the complete set of bound files, containing all issues of The Tribune as far back as 1857! Here is a true historical document; from Sumter to San Juan, from San Juan to Chateau-Thierry, from Lincoln to Coolidge, an authentic commentary on American life from 1857 to date. Together with these are the bound files of Liberty and all of those American magazines which might prove useful as a matter of reference from time to time.

The Tribune library must function like a machine; there must be no letdown in the upkeep of clippings

A FIRST CLASS WORKING LIBRARY

Here is a library equipped to serve the reference needs of a great newspaper. The cloistered, Gothic beauty of The Tribune's library on the 24th floor of Tribune Tower suggests the studied dignity of some great private library in an old English hall, but a moment's inspection reveals that behind them there are system and efficiency of a high degree. The

IN A SETTING OF UNUSUAL CHARM

filing cases, visible at the left, hold clippings on a variety of subjects, while the alcoves at the right hold thousands of volumes. All are catalogued, so that information on any subject, from the natural resources of Sarawak to the burial of a Pharaoh, can be supplied at a moment's notice.

and reference articles. At some time or other it is called upon by practically every department in The Tribune, but more frequently by the editorial writers and the news department. Then too there are outside calls, particularly from students investigating historical problems upon which the back files can supply data—as when the late Albert J. Beveridge, shortly before his death, used them extensively in preparing his life of Abraham Lincoln.

LINEAGE. This word is a vague term which finds many uses in advertising circles, the most common meanings being the total space used by an advertiser or the total amount of advertising carried by a medium during a certain period. When used in the latter sense lineage means the number of "agate lines" carried, an agate line being, in the case of a newspaper, an area equal in width to one column of the paper, and one-fourteenth of an inch deep. The total area of advertising carried during the period considered, measured according to this system, is the *lineage*.

Measured on this basis, The Tribune's record as an advertising medium is enviable (*see* Advertising). The Tribune prefers, however, to give such figures in *millines*, since it believes the milline to be a more accurate unit of measurement (*see* Milline).

LINE DRAWING. *See* Artwork.

LINE ETCHING. *See* Half-tones and Line Etchings.

LINE O' TYPE OR TWO. Perhaps once in a lifetime a newspaper feature takes such a hold upon the readers of that newspaper that it becomes something in the nature of an institution. The Tribune has such a feature in its world famous Line O' Type or Two column.

A Line O' Type or Two—known familiarly to millions as "The Line"—was inaugurated as a daily feature of The Tribune's editorial page in 1901. It was the great great granddaddy of newspaper contributors' "columns," of which today there is no end. The editor of The Tribune wanted a place in his news-

paper where the readers could hold open forum not only on matters of the day, but on art, literature and the drama as well.

Thus arose "The Line," inviting and publishing verse, bits of humor and criticism from Tribune readers, all under the guidance and at the discretion of an editor called the "conductor."

So popular was The Tribune's "Colyum" idea that it was immediately taken up and imitated by newspapers all over the country. There had, of course, been newspaper departments called columns, filled daily with the prose and verse of some one person. But a daily column filled with the contributions of dozens of newspaper readers was something else again.

The influence of "The Line" has been shown in a number of ways. It has added not a few expressions and racy words to the everyday vocabulary of the middle west. It has built the reputation of a half dozen successful poets; and a number of rival columns —some of them almost as famous as "The Line," are now signed daily with the pseudonym or the initials of men who got their newspaper start as contributors to The Tribune's "Line."

In the past few years, the demand of Tribune readers for some more permanent form for preserving the favorite "Line" clippings has resulted in the Line Book, a yearly anthology of the best verse and quips that have appeared in the column that year. The most recent edition of this book sold well over 300,000 copies, a record, as far as is known.

The success of The Line has been due, largely, of course to the peculiar genius of its various conductors —there have been four since it was founded. The column conductor must not only be a keen writer of humor, but he must possess the rare faculty of inspiring and fostering this ability in others. Without this, his column degenerates into the one-man class and falls considerably in the public affection. The successful columnist will gradually gather around him

and build up a family, whose names, usually pseudonyms, become as much a part of the column as the conductor's.

That the Line has done this is shown by the fact that a number of the more famous of its contributors have published books of their own and with a success little short of amazing.

THE CLEVER MACHINE THAT MAKES BIG DAILIES POSSIBLE

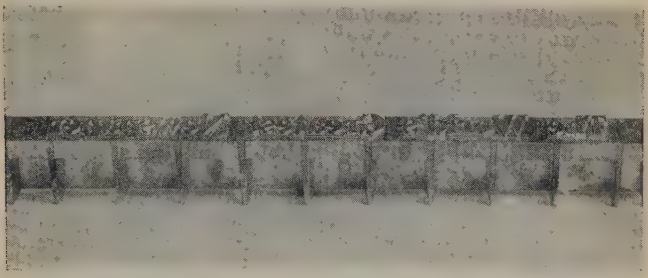
How the All But Human Linotype Solves the Problem of Setting Type Fast Enough to Permit Issuing Modern Newspapers

LINOTYPE. One day, when a man who had known nothing of printing was being shown through The Tribune plant, he exhibited unusual interest in one of the new linotype machines. After everything had been explained, and the guide thought they had stayed long enough, he started to walk away. But the visitor did not budge. On being asked what interested him so, he replied, "Well, from what you tell me, that darned machine does everything but go out and get the news—and I'm waiting to see it do that!"

There was reason, at that, in this hyperbole. In view of what the linotype does, getting the news seems a little enough addition to expect. As it is, the operator simply writes the story on a keyboard, somewhat like the keyboard of a typewriter, and the machine turns out complete type, of any width you want, ready to print, and does so almost as fast as a man could run a typewriter.

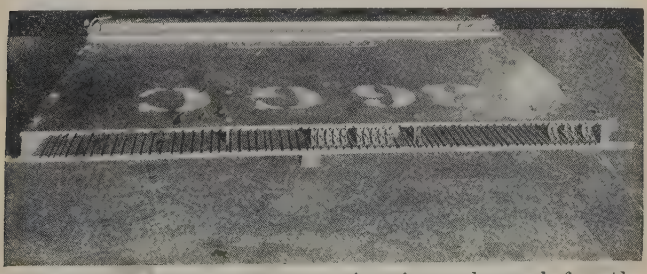
Suppose we examine this wonder working machine to see how it accomplishes such wonders, taking first the fact which gives the machine its name of Linotype. Instead of casting type, the machine assembles a row of *matrices,* or "mats," each mat being a mold for a single letter. Then the machine forces molten metal against this assembled row of molds. This

metal, when cooled, constitutes a slug bearing letters on its top, which may be stood up and used for printing, thus:



The fact that the type metal comes out, not as individual letters, but in units of *lines*, gives the machine its name. And the explanation of its workings falls naturally into the three divisions of (1) assembling the matrices for casting; (2) casting the lines; (3) redistributing the matrices for further use.

The matrices are kept in brass cases called *magazines*, each magazine holding one font and size of type. The picture below shows a typical magazine on its side, with the end which releases matrices to the front, and some mats in place:



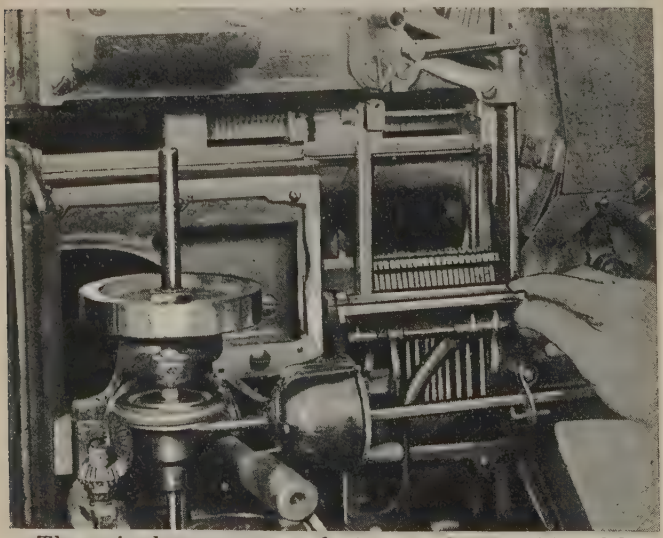
Each groove in the magazine is a channel for the mats bearing one character. There are 90 channels in the magazines for small and medium sized characters, but fewer in magazines for large characters, such as the one above. Each channel holds many matrices, lying end to end from top to bottom. The

magazine may be set in place and removed from the machine very simply.

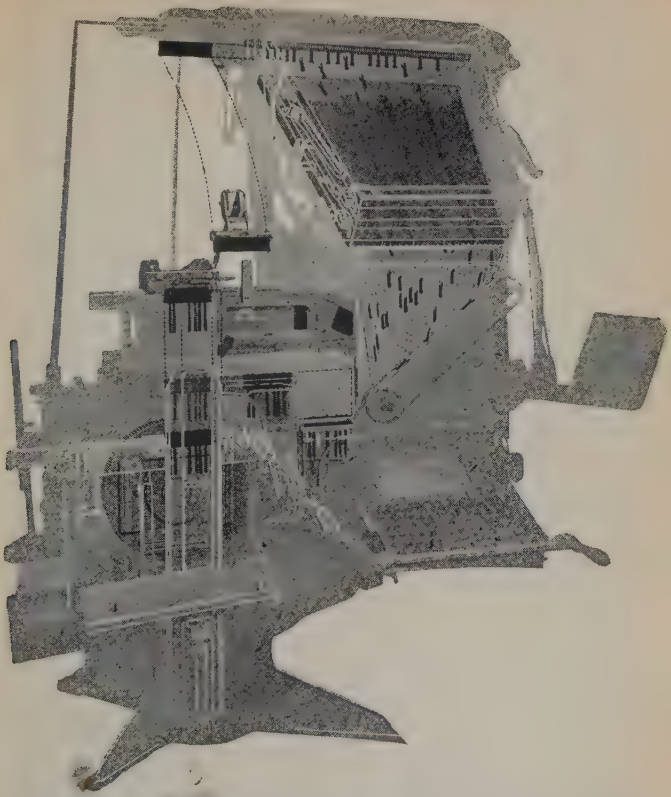
How the Lines are Set

At the bottom of each channel is a little catch, which keeps the matrices from falling out. When the magazine is in place, each catch is in contact with a bar, called a reed, coming up from the corresponding character key on the keyboard. When the operator touches the key for this character, the reed trips the catch, and one matrix falls out into the guide channel, which delivers it to the traveling belt.

The belt carries the matrices and dumps them, in order, into the assembling elevator shown below. The matrix space in the elevator may be set to any width in nonpareils desired—from only a few nonpareils to 60 nonpareils (five inches) on most machines. As the matrices fall, a special mechanism pushes them to the left until the space is full, and the machine is ready to cast the line.



There is, however, one feature to be considered before we are ready to look into casting—the feature which caused most trouble when the linotype was in-



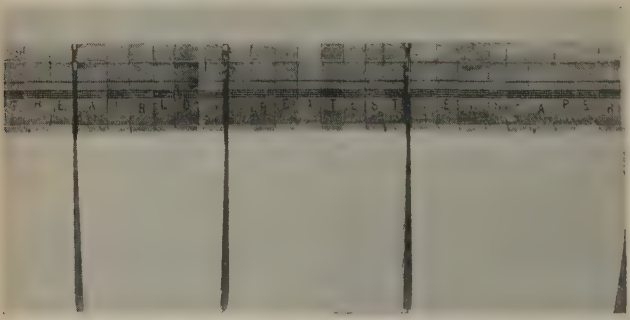
A ghost portrait of a linotype machine, which shows the circulation of the matrices from the magazine to the casting mechanism and back through the distributing elevator to the magazine, ready for use again.

vented. This feature is "justifying" the lines, or making them exactly equal from side to side.

Justifying is necessary because the matrices differ in thickness, those for the letter "m," for example, being thick, those for "n," "p," and the like having medium thickness, and those for "l" and "i" being extremely thin. The sum of the various thicknesses for the letters contained in one line will be *almost* the same as that for the letters in another line; but it will not be *exactly* the same. This discrepancy

must be corrected and each line must be brought to exactly the same width, both for appearance and so they will be held tightly during casting.

In hand composition the compositor makes this adjustment by using spaces of different thickness between words, by inserting thin slips of copper in these spaces, or wedging in one or more splinters of wood. The linotype accomplishes the same result by using *space bands* between words. A space band is a sort of double wedge, and several of them in position in a line, look as follows:



Before the line is cast, an arm rises against the bottom of the space bands, driving them up until their wedgelike action spreads the line out to the desired width. By looking at the picture above you can see readily how this action takes place.

Now we are ready to see how the linotype casts lines from these assembled mats.

How Lines are Cast

When the operator sees that a line is filled, he presses a lever. The line is justified by a blow against the space bands and the assembling elevator rises about six or eight inches with its matrices. Here an arm pushes the matrices off to one side, and the elevator drops to receive its next consignment of mats. Meanwhile, in the casting mechanism behind the new position of the mats, is a pot of molten metal, kept hot by gas or (as in the newest machines used by

ASSEMBLING THE LITTLE MATRICES

The assembling elevator, by means of which the matrices are assembled in line width. The elevator has been drawn out of its usual position to show everything clearly.

The Tribune) by electricity. The pot has openings which furnish molten metal to an orifice in the adjoining molding disk, as shown in the pictures following.

The orifice in the disk may be adjusted according to the size of type being used and the width of line desired; and when the mats are in place, the pot and molding disk move forward slightly, bringing the orifice into position against the mats, and a plunger descends, forcing molten metal against the mats.

For an instant, the pot remains in position, giving the metal time to "set." Then the pot settles back, and the wheel bearing the orifice turns, forcing the newly cast slug it bears against knives for trimming, and finally bringing it opposite the ejector, which forces the slug out into a container. When the container is full, the operator detaches it, and delivers the contents wherever desired.

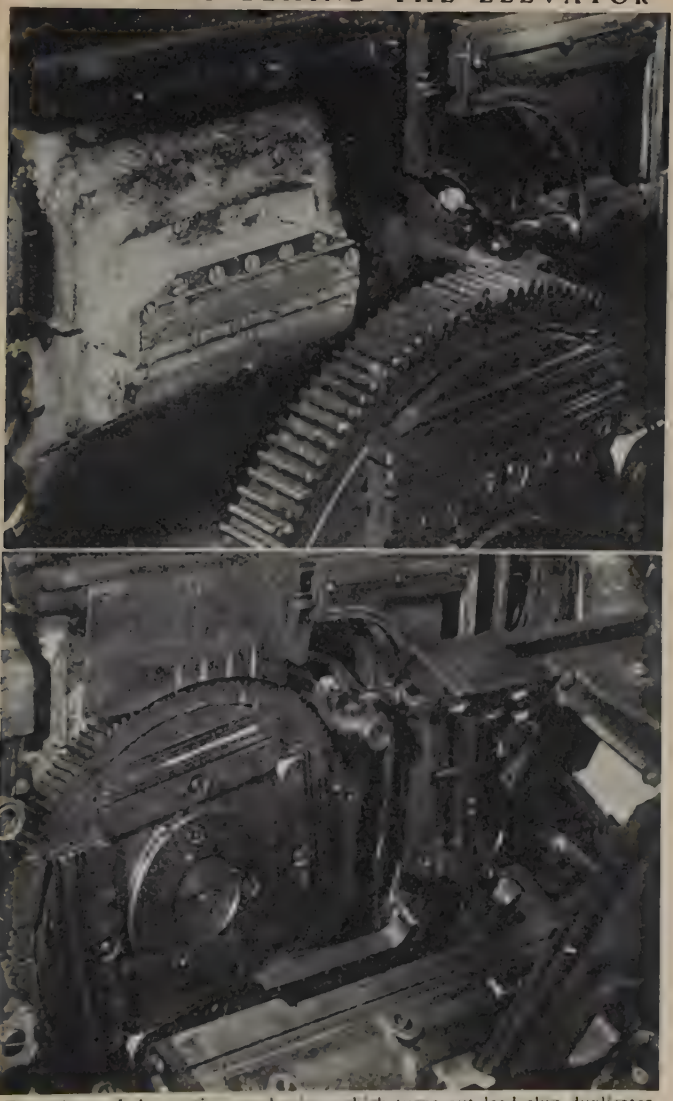
The sequence is controlled by a set of cams, which makes one revolution whenever the operator touches his lever, and sets the various processes in motion in the proper order. The whole operation is done so rapidly that everything is clear by the time the assembling elevator comes up with another load of mats. Considering that the next load comes up as soon as the operator can "typewrite" the line and depress the lever, the casting mechanism must be voted a "fast actor."

Now the Mats Must Be Distributed

There remains the matter of distributing the mats, after they have molded the line. At the same time the controlling mechanism lets the casting unit fall back and ejects the cast line, it makes a long arm reach down over the caster, and place a metal rack to one side of the mats, in line with their tops. This is the operation which seems most human to the casual observer, for it looks exactly like a human arm and hand reaching down from time to time to snatch a handful of mats from the "innards" of the machine and carry them up to its lair, where they disappear.

However, there is nothing magical about it. When the rack on the end of the arm is in position at one side of the mats, another arm pushes the mats from

WHAT LIES BEHIND THE ELEVATOR



Two views of the casting mechanism which turns out lead slug duplicates of the assembled matrices. The upper view shows the molding disk drawn out of its proper place, to show the holes through which metal comes from the pot. The lower view shows the disk in position, with a cast slug showing as a thick white line in its upper part.

ALWAYS MEALTIME FOR THIS LINO

Here's where the linotype is fed its lead food. Note the gray bar of metal being fed automatically into the melting pot of the machine. The cams in the foreground control the sequence of operations.

their position onto the rack. A special arrangement, not shown, allows the space bands to drop out of the line into their magazine, leaving only the mats on the arm. The carrying arm then rises and draws the mats up into position alongside the distributing mechanism at the top of the magazine. Here another arm pushes them into the distributing mechanism, and the mats go through the most ingenious process of all—the process which distributes them to their proper positions in the magazine.

To understand this, you must notice the teeth on the top of each matrix, as shown on a later page. There are 16 teeth in all—or rather, spaces for 16 teeth. But some teeth are omitted from the matrices for each character, as you will see by comparing the mat for small t with the mat for capital T.

These teeth are the key to distributing. When the mats are forced into the distributing mechanism, the

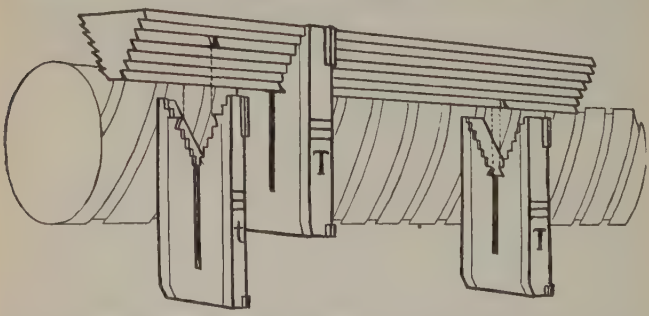
PART OF THE "CIRCULATION" SYSTEM

A general view showing the distributing elevator (at the right) carrying the mats back to the magazine for re-use. Near the operator's hand you can see the spare bands which dropped out of the line when the mats were lifted. When the mats are fully raised the hook-like affair which is now above them and to their left will move to the right, forcing them off the elevator into the distributing mechanism.

teeth engage with ridges on a wedge which hangs from the lower surface of the distributor bar, and the whole collection of mats is forced along by an "endless" screw, with the teeth riding along on the ridges. But opposite the orifice for, say, the letter "t," *each ridge that is in contact with a tooth on the "t" mat is broken.* The other ridges are left solid, and engage teeth on the mats for every character except small "t."

How the Mats Find Their Channels

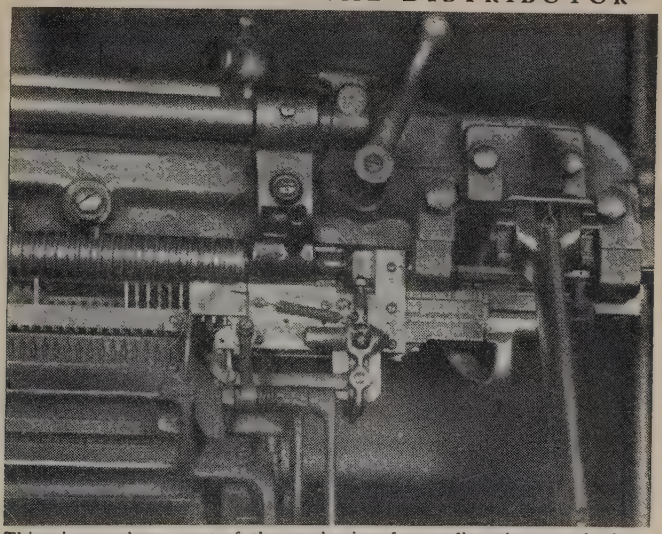
These other characters, therefore, are supported and keep moving along. But whenever a "t" mat appears, all its teeth come to breaks in the ridges, and it has no teeth to engage those ridges which are not broken. In other words, it lacks support—and so it falls into the mouth of the channel which is supposed to receive it. The following shows a capital "T" mat continuing safely across the space where small "t's" drop out, but falling when it comes to its proper place:



This completes the sequence, for now the mat is in place, ready to be used again. It may be, of course, that in the case of an "t," there have been several calls for an "t" while the first one dropped was going through all the processes described; but since the magazine contains a large number of mats for each character, it never "runs out" of any letter.

So much for the basic operations of the machine. But marvelous as they are, they do not exhaust the resources of the linotype—not by any means. And

A CLOSE-UP OF THE DISTRIBUTOR



This picture shows part of the mechanism for sending the mats back to their magazines after they have been called out by a touch of the keyboard, as seen from behind. The mats are being pushed into the mechanism from the right, and beneath the "endless" screw at the left, you see some of them riding along to the places where they drop off the distributor into their channels, as explained in the text.

since it is important that any one concerned with printing should know what the linotype can and cannot do, we should see what some of these resources are.

It's a Versatile Machine!

As we have seen, the assembling elevator and casting mechanism can handle lines up to 30 picas (5 inches) in width, and from 5 point (5-72 of an inch) to 36 point (½ inch) from top to bottom. These dimensions can be subdivided into any number of nonpareils (a nonpareil is 1-12 of an inch) in width, and by single point (a "point" is 1-72 of an inch) up to 12 point, and beyond that in 14 point, 18 point, 24 point, 30 point, and 36 points in depth. (Special machines are available for larger sizes). Also, if you like, you can have one size of type, and *another* depth of slug. That is, you can set 8 point type on a 9 point

body, 12 point type on a 14 point body, etc. By using spaces at each side, type can be set narrower than the width of the slug.

The news columns of The Tribune (except on Page One) are set in minion (that is, 7 point type) on an 8 point slug. The editorial page is set with an extra "lead" (pronounced "led"). That is, the slug size is two points larger than the type size. So, likewise, the first few lines in each story on Page One are given an extra lead by hand, the balance having the regular 7 point body as cast on an 8 point slug by the machines. By comparing these different set ups, you can see how extra leads "open up" the type, making for greater legibility, but getting less on the page.

All these adjustments can be made, as to type, by changing magazines, and as to slug, by changing the shape of the casting orifice. This latter change can be made as to width by turning a lever; but changes in depth must be made by clamping in a casting unit of the desired depth.

Two-Letter Mats Set Roman and Italic in One Line

The possibilities in changing type faces are even greater. So far we have been discussing matrices which carry one letter only. Many are made, however, with two styles of the same letter carved into their sides, one above the other, and the assembling elevator has two sets of rails for holding the mats. If the operator wants the lower level of letters (usually the light face, or "ordinary" letter of the font) he sets a lever and brings the upper set of rails in position to receive the mats. Then, as the mats slide out along the elevator, they hang high, and the lower level of letters comes opposite the casting mold. If the operator wants the other set of letters (usually a bold face or italic of the font) he sets the elevator to bring the lower set of elevator rails in position to take the mats, and this brings the upper letters in position to cast. This change can be made

in the middle of a line (say to let one or two words be set in italics) as shown herewith:

In this assembly the words "The" and "Greatest" are set to cast *italic* letters, and the others will be in Roman.

There are two limitations only to be remembered in utilizing double mats. One is that while you can change from one face on the mat to the other at will, both will cast on the same sized slug. The operator, of course, could change the size of the slug whenever he starts a new line; but he cannot change in the middle of a line.

Another limitation comes from the fact that you are confined to the styles cut on the matrices. Almost every set of "double mats" has light face on its upper level, and either bold face or italic on the lower level. Therefore, if you choose a font of type carrying light face and bold face, the operator can change from light face to bold face at will, but he *cannot* give you italic, by a simple change of the sort described.

He can, however, give you the italic by getting the necessary mats from another magazine, assembling them by hand, and setting them in their proper places in the casting elevator. Another and better way to do this is to use a "multiple magazine" machine. This is a machine which has from two to four magazines, and the operator, by moving a lever, can bring any one of the magazines into position to drop mats. For

the job described, he would work with the magazine carrying light and bold face until he came to a demand for italic. Then he would shift a magazine containing italic into position, bring down the desired letters, and shift back to the light and bold face magazine.

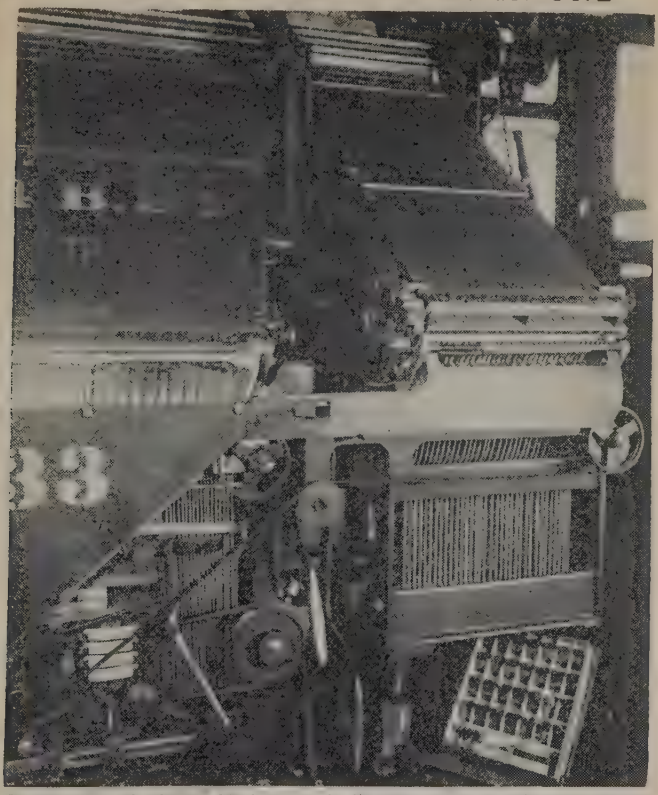
Another point worth remembering in specifying the faces to be used is the matter of small caps. Many publishers print their own name in small caps thus—THE JONESVILLE GAZETTE—and the names of other publications in italics, thus—*The Smithtown Courier.* To make this possible, the linotype manufacturers provide double mats which carry light face as one shift and italics as the other, and small caps are included with the italic. But there are no extra keys for small caps on the keyboard; so the numerals and several special characters are omitted from the italic shift, and the small caps are given their place. To set a small cap A, for example, the operator sets his machine on the italic level and strikes the key for (. To get small cap B, he strikes the key for 2, and so on.

Tricks in Using Small Caps

The consequence is, you have no italic numerals in such a magazine. If numbers occur in an italics passage, the operator must use Roman numerals, or get the italics from another magazine, either inserting by hand, or by shifting, if he is working on a multiple magazine machine.

Another point in linotype work is the possibilities in cut slugs. The little half column pictures scattered through The Tribune illustrate this. The copy reader marks "set 2 lines full measure, 20 lines half measure, balance full." The operator sets his machine to column width, and sets 2 lines full measure. But he does *not* change the caster on his machine for the 20 lines of half measure. He simply lets down spaces to occupy the left half of each line, and casts the slug full measure. The makeup man then cuts off the

ALMOST TWO MACHINES IN ONE



Here we see the latest development in linotypes — the auxiliary keyboard for increasing the number of characters available without changing magazines. The auxiliary mechanism, with four magazines, is to the right. An extra belt carries mats to the regular belt at the left.

blank metal, reducing the slug to its proper width, leaving room for the illustration.

Since the linotype delivers metal cast in lines, a typographical error in a line can only be corrected by recasting the entire line. The new line then is substituted for the bad one.

This in itself is no harder than changing the individual letters. But there is an obvious chance for error, in that the man who changes the line may

throw out the wrong line from the standing type. Then your text will read like this:

John Jones, who came into puglic noticc
John Jones, who came into public notice
an hour in loop traffic, seized the limelight

etc. This portion of the story as written by the reporter, had read as follows:

John Jones, who came into public notice
last week for driving his car at fifty miles
an hour in loop traffic, seized the limelight

etc. But the linotype operator had misspelled the word "public" in setting the story, and the line was reset. Then the man making the corrections, instead of throwing out the bad line commencing with "John Jones," threw out the *next* one, commencing with "last," and put the reset line in its place. The result is that we see the bad line, then the corrected line, and one line of the story is missing.

The "Etaoin" and "Shrdlu" Errors

Another type of mistake, made famous by the late "B. L. T." of The Tribune in his Line-O-Type or Two column, arises when a compositor starts a line, makes an error, and realizes that he has done so. Instead of taking time to make the correction then and there, he simply runs his finger down a row of keys, fills out the line with a jumble of letters, casts it, then sets it correctly. This device is thoroughly proper, since the jumbled letters present so grotesque an appearance that no proofreader could overlook them; and the man who corrects the type simply throws out the bad line. But occasionally one escapes, and then you will read something like the following two lines in your morning paper:

Harry Smitk, the etaoin
Harry Smith, the owner of

or

Harry Smitk, the shrdlu
Harry Smith, the owner of

"Etaoin" is the result if the operator fills out the

line by drawing his finger down the left hand row of keys, while the combination "shrdlu" comes from using the next row.

In newspaper work, linotype corrections are the easiest to make, because the slugs, being large, are quickly and easily handled. For some classes of work, however, the necessity of resetting the entire lines is bad. This is particularly true when there are many "run arounds"—that is, odd measure type, used to work text around a picture—and in tabular matter, such as a page of statistics or prices, because of the amount of resetting necessary. In book publishing houses, therefore, monotype composition, which can be corrected letter by letter (*see* Monotype) is preferred for such jobs.

Linotype composition usually is charged for in units of 1000 set ems, set ems being measured in width only. For instance, if you are setting in 9 point, 30 ems wide, the printer does not care whether you set the job solid, on a 10 point, or an 11 point slug, except for the cost of the metal. His labor cost is the same for any depth of single line, and the width of line, with number of lines set, determines the expense.

LITHOGRAPHY. A few years ago, when "Stone Age men" first were coming into general public notice, comic artists were fond of drawing "Stone Age letters" and "the Stone Age library." Many people will be surprised to learn that just such "libraries on stone" exist today, and are in constant use by Twentieth Century business men; for slabs of stone are the stock in trade of that class of printers known as lithographers.

Lithograph work may be known by the soft, yet clean and sharp lines—particularly in stationery printed by this method—and the uniformly well covered solid surfaces on large work, such as posters.

The literal meaning of the word lithography is "writing on stone," and until recent years the repro-

ductions were all obtained in that way—from designs engraved or drawn on stone. Now, however, the process is often combined with offset printing and Ben Day work, the three being worked jointly in most shops, and photography often is employed.

The general principle of the work is based on the fact that grease and water will not mix. The design to be reproduced is worked onto the stone in any of several different ways to be explained later, and coated with greasy ink. This ink will repel water, but any uninked parts will absorb water readily.

Then the stone is dampened all over and an inked roller imposed over it. The ink from the roller will adhere to the inked parts of the design (which are not damp) but is repelled by the dampened parts. An impression of the inked parts may now be taken on a sheet of paper; the stone may be re-inked and another impression taken; and so it goes until the desired number of copies is produced.

Working up a Lithographic Job

Lithographers as a rule engrave their designs on one stone, and the design is transferred to *another* stone that is used in the actual printing. The first step in making a lithograph job is making a sketch or rough layout. After the design is ready and the stone has been cleaned carefully, the work is started by coating the stone with gum arabic. The coating no sooner is on than it is washed off; but a thin film of it has permeated the surface of the stone in the interval.

Upon it a smooth ground of lamp black or red chalk is made so the engraver can see clearly the progress of work, and the design is traced from the sketch to the stone. After the tracing, the design is cut into the ground film of gum-permeated stone by means of sharp pointed engraver's needles. This engraving is a very tedious process, as practically all of the work has to be done under a magnifying glass and with greatest care, unless the design is large

HERE IS A REAL STONE AGE LIBRARY!

See all those things that look like cave men's books standing on the shelves behind the man's head? Well, they're not! They are lithograph stones stored ready for use.

and the detail is coarse. Also it must be done in reverse—that is, with lettering, for example, reading from right to left.

When the engraving has been finished the lines are rubbed with linseed oil and the stone is dampened. The oil in the lines rejects the water, so that only the *blank* parts of the stone become damp. Now a greasy ink is applied. It sticks to the oiled lines, but, since grease and water will not mix, the ink does *not* stick to the dampened blank parts of the stone. The result, therefore, is that only the design is inked, and a proof can be taken on paper.

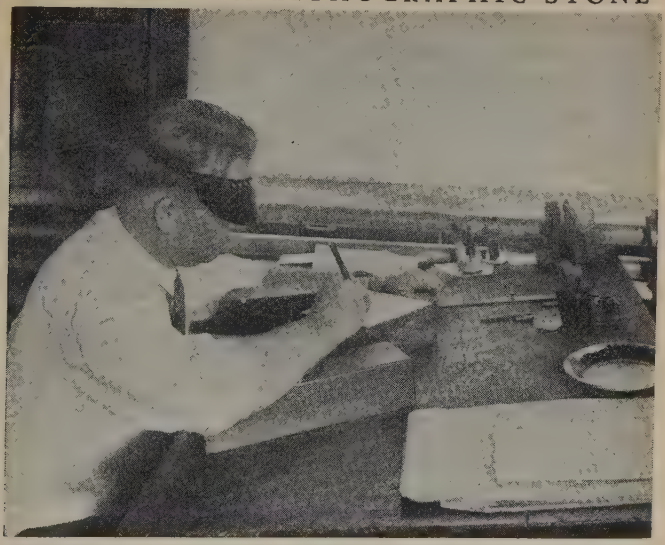
A duplication of this design now is transferred to the stone to be used in the printing by means of a transfer India paper, coated on one side with a gelatin-like film. The stone is dampened and inked as before, the transfer paper is placed face down upon the inked-in, engraved design, and an impression is taken with a hand press.

Where the Saving Comes In

Here is the secret of one of the greatest advantages in lithography. The engraved design may be transferred *as many times as desired,* and designs from different engraved stones may be combined on one printing stone. By using 20 duplicates of a letter head, an order of 100,000 can be filled with only 5000 press impressions, the printed sheets then being cut into single letters; while a stock certificate can be made up largely of standard borders and perhaps even of some reading matter transferred from stones already engraved. These are the two factors, aside from the excellent work produced, which make the seemingly tedious and expensive process of lithography really economical for producing large quantities of printed matter.

The transfer to the printing stone is made by placing the layout sheet upon the stone to be used and sending the stone and sheet through a transfer press. Next the paper is dampened, then pulled away, and

ENGRAVING A LITHOGRAPHIC STONE



This worker is cutting fine lines through the thin coating on the stone as part of the process involved in making the stone ready to print. The work is among the most painstaking tasks known to printing.

the design—with whole or a part of the gelatin film —is left on the stone. The transfer ink on the stone acts as a foundation susceptible of taking more ink.

After the transferring is complete, the surface of the stone is etched with a weak acid solution. The ink used in the transfer resists the action of this acid, but elsewhere the acid attacks the lithographic stone and eats into the surface of the stone to a very slight depth, leaving the lines which form the design standing slightly in relief.

After the etching has been completed, the stone is coated with a solution of gum arabic, which fills the pores of the stone wherever there is no design, and the stone is ready to be put on the press.

In lithographic printing the surface of the printing stone must be dampened, as well as inked, for each impression, so that all parts of the stone, except where the inked design repels water, will become damp and

will repel the ink used in printing. Automatic dampening rollers provide the moisture for this purpose. Aside from this dampening feature, the lithographic press works in just about the same way as an ordinary flat bed cylinder press. Color jobs are printed by using several plates, much as letterpress color printing is used, save that many more colors are used in lithographic jobs.

LOCAL ADVERTISING. The advertising placed by local merchants and dealers is traditionally the chief source of advertising for a newspaper. Just as national advertisers recognize it as the great medium for reaching the middle west, so do local merchants make Tribune space the backbone of their campaigns to sell the Chicago market.

Contributing to this pre-eminence are many factors which The Tribune has watched carefully for years. They may be explained best, perhaps, by seeing what the local merchant wants in an advertising medium—then seeing how The Tribune measures up to this standard.

To meet expenses and show a profit, any men doing business in the highly competitive Chicago market must be "going on high" just about all the time. If merchants they must place a mountain of goods on their shelves every morning and have that mountain moved by evening. If dealers in service such as restaurants, banks or brokers, they must have a constant stream of clients. Accomplishing this requires merchandising strategy and tactics of the highest order, pursued incessantly and with high power.

The Advertising Medium Stores Want

The stores must have "leader" offerings—seasonable and changed constantly—to get people into the store. The news of every considerable arrival of goods must be placed before as many people as possible, as quickly as possible, in order to get the goods moving out in volume. And in a city like Chicago, where tens or scores of thousands of buyers set out

from their homes every morning, determined to buy this or that article or service somewhere, each merchant, broker, agent, and dealer in service, must have his plans made to meet the wants of these people as they respond. All of which means newspaper advertising with its ability to reach hundreds of thousands of readers quickly with any sales message an advertiser desires to put before them.

And what is required of a newspaper, in order that its advertising be effective?

First and foremost, comes circulation—circulation that not only reaches great numbers of people, but circulation concentrated among people who are willing, able and accustomed to buy in response to advertising. Furthermore, it must command the confidence of these people, both in itself and in the advertising it carries. And it must be the medium to which the people of the community turn, when they want to satisfy a need, or to look for suggestions as to what they want to buy or do. That is, it must be the recognized "shopping directory" of the community. And The Tribune measures up to these requirements.

Here's the Judgment of Merchants on The Tribune

As to confidence and recognition as the great marketing medium of the community; only one fact is needed. It is the judgment of the local advertisers themselves, in that they place *nearly as many millines of advertising in The Tribune as in all the other papers combined.*

To put it shortly, The Tribune carries nearly as many millines as all the other papers combined—which is sufficient proof of its position.

The reasons for this leadership are analyzed in detail in another publication (*see* Book of Facts), but some of them may be summarized here.

First and foremost comes Tribune circulation. It has the largest daily and Sunday circulation in Chicago and the second largest in America. In comparison with national magazines, The Tribune both daily

THESE MEN MARSHAL THE ADVER-

This spacious room is headquarters for the men of the Local Display Advertising department, which obtains advertisements from stores and other local advertisers for The Tribune. As you might suppose, most of the work is done out and about the town, and usually the headquarters is not as densely populated as we see it here. But at the start of the business day, and whenever meetings are held, everyone is present, and

TISEMENTS OF THE CITY'S WARES

a picture such as this can be obtained. It is worth pointing out that none of the men in the picture are "just salesmen." Each one has proved his knowledge of merchandising and business management as well as his sales ability. The Tribune insists upon this, so that its representatives not only will sell advertising, but can help any client who wants assistance in developing advertising that will pay.

and Sunday, reaches more Chicago readers than any half dozen leading national media put together. And this overwhelmingly dominant circulation goes to people best able to buy and who do buy, exerting an even greater influence among them than throughout the population as a whole.

This circulation, enough, when properly approached, to give a merchant what amounts to conquest of the Chicago market, is offered to local advertisers in the way best suited to their needs. While daily advertisements go to the full circulation, loop stores and other local advertisers which cannot address country circulation profitably may buy the city and suburban circulation only in the Sunday paper, if they prefer. Under the policy adopted in February, 1927, neighborhood stores need not buy even this much. They may take advantage if they wish of The Sunday Tribune's Metropolitan Section, with its "three way split" in circulation.

That is, there are three different sections, each containing the same editorial material, but with different advertising. Each section circulates on one side—north, south, or west—of the city, and neighborhood stores and merchants may purchase space, at a correspondingly lower rate, in the section circulating in their vicinity. Likewise 1927 saw the inauguration of changes which made it possible for local advertisers to use the Sunday rotogravure section at a decidedly favorable rate.

Another advantage The Tribune offers is the high development of its home-delivered circulation. Papers delivered to the home are read more thoroughly, get their message to the housewife; and the paper which does this job best is the most valuable. The Tribune leads Chicago in this respect. As told elsewhere (*see* Official Carriers) it has spent over five million dollars developing its home delivery, and its system insures practically 100% delivery to subscribers anywhere in Chicago and suburbs.

With this circulation, and under these arrangements, any advertiser can place the sales pressure of Tribune space behind his business in a way suited to his means and needs. Naturally, merchants having stocks to move want to place their offers before as many buyers as possible; and since The Tribune can reach far more buyers than any other medium in the territory, it enjoys a heavy preference among advertisers for this reason.

Another element of strength in The Tribune position is the unusual responsiveness of its readers to advertisements. Time after time tests have been applied —tests of every conceivable sort—and in almost every case, Tribune advertising proves even more productive for advertisers than its preponderance of circulation would indicate.

Likewise The Tribune unquestionably is the "shopping directory" of the community. With many important stores advertising in The Tribune alone, and with practically all stores that advertise anywhere using The Tribune, its array of offers exceeds that found in any other paper. Naturally, men and women wanting to know what the current offers are, will turn to the paper with the greatest number of advertisements. This makes The Tribune even more valuable to advertisers than its circulation and the responsiveness of its readers alone could make it.

Finally comes the matter of service. To assist those advertisers whose facilities were inadequate for this work through lack of trained advertising people within their organizations, The Tribune long ago instituted a Copy and Art Service. This department contains experienced copy writers and high grade commercial artists. No charge is made to the advertiser for this service providing the work produced runs only in The Tribune. Where it is used in other publications, the usual commercial rate is charged. The product of the Copy and Art Department occupies more than 6,000 columns of Tribune space a year, helps many

small advertisers to use their Tribune space more profitably, and has materially raised the standard of advertising in the paper (*see* Copy and Art Department).

The character of the salesmen in The Tribune's Local Advertising Department gives still more evidence of The Tribune's policy of co-operative service to its advertisers. These men are held responsible to The Tribune, not only for The Tribune's success in the local field, but also for selling in a way that will promote the well being and prosperity of their customers. To this end, The Tribune adheres rigidly to the policy of securing salesmen who are above the average and training them thoroughly so that Tribune principles will be upheld at all times (*see* Salesmen Training).

Tribune leadership flows naturally from these factors, and there is no need to labor the point.

It is never a case with The Tribune of "get the sale and let the customer worry." On the other hand Tribune policy may be summed up in the words "selling goods that won't come back to customers who will."

LOCAL ROOM. *See* News Room.

LOCKUP. "Lockup" is the final stage of composition, after a page is made up, or assembled in the chase. It is the process which prepares matter for the press, or the foundry, if the matter is to be plated. Type matter and cuts are properly assembled in the chase but there is space between the form and the chase. Also the type and cuts, if there are any, are standing loosely in the chase and would fall out if the chase should be lifted from the stone without further preparation, or wobble if used in printing.

This is remedied by nearly filling the spaces between type and chase with pieces of metal or wood—furniture, as the printer calls it. The form is then tightened within the chase by placing quoins, which are twin metal wedges, in the remaining space. These

NO VAGRANTS IN THIS LOCKUP!

In the upper picture, one worker is pounding the surface of the type, to insure that no individual type or slug sticks up, while the other is finishing his page. In the lower picture, each man is "locking up" — one with quoins and key, and the other with a wedge bar turned by a crank

wedges are tightened against each other by means of a lockup key which is inserted between them and turned. This squeezes the type tightly together, so that the form can be lifted and the type will remain in place while used for plating or printing.

LOGOTYPES. Often in advertisements you will see obvious combinations of two or more letters, or words, usually in some "trick" design or special form of lettering. Such combinations usually are made on a single block of metal (or plate of metal mounted on wood) and the unit is called a logotype.

These logotypes may be cast from a combination of type characters or they may be etched reproductions of an especially drawn design, such as a trademark or a tradename design. When made in quantity to be used in connection with body type, special care must be exercised in determining size and manner of mounting, in seeing that they are type high, and in seeing that they will line up properly with type when used with it.

LONDON BUREAU. The Tribune, of course, maintains a news office in the foremost city of the world. Under this, the most important of The Tribune's foreign bureaus, are the correspondents in Great Britain and Ireland, Scandinavia, Holland and recently Portugal has been put under the immediate direction of the London office.

The Prince of Wales Provides Copy

The American public's keen interest in all things English, the post-war shifting of governments, to say nothing of H. R. H. and his penchant for informally dismounting from his horse and the heightened interest in Irish affairs, give the London bureau plenty to worry about.

But in addition to gathering and transmitting the news of its own territory, the London Bureau acts as a relay station for the bulk of all foreign news on its way to The Tribune office in Chicago.

Most of this news is cabled to London from whence

it is sent by wireless to Halifax, Nova Scotia. From there it is relayed to Chicago over two telegraph wires (*see* Cable Desk). Three staff men are employed in the London bureau. They are assisted by several helpers. (*See* Foreign News.)

WHERE THE LOVELORN GET HELP IN THEIR TROUBLES

One of The Tribune's Great Services Is the Aid Rendered on Love Problems Ranging from Comedy to the Grimmest of Tragedy

LOVE PROBLEMS DEPARTMENT. "Tell me, do people write in those letters you print in the paper, or do you make them up?"

This question, one of the commonest which assails the "Love Editor" of a paper such as The Tribune, finds its answer in the figures on mail received given elsewhere (*see* Features). When you consider that a good many thousand "heart problems" a year are submitted to the editor for advice and—when possible—solution, you can answer for yourself whether the editor "makes them up." They are genuine, earnest often to the point of tragedy, and in more than one case, one or more lives have turned upon their being worked out properly.

"But how can you stand to read such silly, sentimental slush?" is another question.

Here again a look at the letters—if that were possible, without violating confidences—would provide the answer. Many of the letters are silly, sentimental; but they are the froth on the surface. There is no telling when grim tragedy may pop out of the morning mail—a girl in a mood for suicide, another hinting at action which will wreck families, the evidence of some worthwhile man eating his heart out through love for a girl more worthy the attention of the police and prosecuting attorney than of any decent man. These are the challenges, the calls to duty,

that enable the worker in this field to disregard the covert dig in the remark about "silly, sentimental stuff."

All in all, therefore, the Advice to the Lovelorn department of The Chicago Tribune is well worthy of the ideal of service which led to its establishment.

The fact that much of its correspondence is trivial does not matter. On the contrary, the chance to reduce some worry to the absurdity it really is, the chance to set right some minor matter of conduct or viewpoint which, like the grain of dust in the eye, has become something of major moment—these are distinctly worth while. They enable the editor, with an expenditure of comparatively little labor, to create a great deal of happiness, or at least to remove a great deal of misery, from the world.

Another feature of the letters, trivial and otherwise, has to do with the articles the editor prepares for the daily and Sunday papers. With the constant flood of correspondence before her, the editor has a live, human audience always in mind. She knows in detail what questions perplex them, and she can write articles going right to the heart of real questions of widespread interest and importance—something she could not do unless she had a genuine "cross-section" of humanity, such as the letters give, at her command.

A feature of the work which makes it impossible for those not in it to measure the amount of good done, is the very frankness with which people will reveal their inmost souls. Contrary to the general impression, newspaper experience shows that the average person will pour out on paper intimate details which he or she would hardly tell a relative or friend under any circumstances. Perhaps this is not universally true; but certainly it is so in the case of The Tribune. The Tribune's punctilious care to preserve inviolate all confidences, and to insure anonymity for its correspondents may have much to do with

this. However that may be, it is certain that little or nothing is withheld by most of those seeking advice from the Lovelorn Editor.

Often the revelations of past actions and present purposes is frank to the point of breathlessness. Consider, if you will, what your feelings would be if you were sitting in the Lovelorn Editor's chair, your telephone bell trilled, and you picked up the receiver to hear,

"I'm Mary—, who wrote you yesterday. I've got a gun, and I'm going to kill the man who threw me down. I've been to his office and he was out; so I thought I'd telephone you so you'd know what I'd done before going back."

Not the easiest of situations to handle over the telephone, would you think? In this case the editor asked the girl to wait, found her, and after two hours of pleading, threatening, and arguing, got the pistol, eased the girl's mind, and averted the tragedy—then returned to the daily work.

After such an experience, reading and answering a batch of "sentimental" letters is rather a relief. The editor welcomes the chance to catch her breath —yes, as a matter of inviolate Tribune policy, the Lovelorn Editor is a "her"—while pondering such questions as these:

"Please tell me how I can keep funny notions out of a boy's head?"

"Should the lights happen to go out, is it necessary to keep up the same laws of society?"

"When walking north on Main street, is it proper to walk on the inside or the outside of the lady?"

"Do you think it nice to keep a diary? I have kept one for two years, and there is nothing in it."

"Is an occasional good-night kiss indecent, or is it merely prohibited by experts on the subject?"

"Please tell me what to do on Sunday evening. We have tried most everything."

"I am going to have a party and will invite about

six. As they are Presbyterians, what shall we play?"

"Is it more sanitary to kiss a man with a moustache on the forehead?"

So it goes—day after day, week after week, year after year. Big troubles, little ones, no troubles at all—in they come and out they go, with—the Lovelorn Editor hopes—the bad made better, the hopeless cheered, and mayhap, here and there a major problem solved in a way that makes all concerned completely happy. It is a fascinating facet of The Tribune's purpose to give service, as well as news and entertainment, as far as it is possible for a newspaper so to do; and the success attained helps explain The Tribune's standing in the affections of some, at least, of its millions of readers.

A Fact or Two About the Department

As indicated before, the editor of this department invariably is a woman, with women assistants to handle the details of all correspondence. The material, originally printed as "Advice to the Lovelorn," now carries individual titles for the different articles, and in the Sunday editions, is divided among sections Six and Eight. Selected material is available through The Tribune Syndicate, to other papers (*see* Syndicate).

LUDLOW. The experience of any large composing room such as The Tribune's, shows that display advertisements call for many kinds of display type in small quantities—enough to set a few words, or a line or two at most. It would be bothersome and time consuming to set all such matter on the linotype—particularly when the type size is so large that it can be handled only by a special machine. To meet this situation the Ludlow Typograph comes into play.

A Ludlow outfit consists of two units—a cabinet containing individual matrices for the characters in the different type faces carried, and a casting machine. The matrices have the type face inset, and serve as molds in which the type characters may be

CASTING TYPE BY THE LUDLOW

Top: The matrix cabinet of the Ludlow, containing brass molds of type letters. Below: The casting machine which makes lead slugs or lines of type from the mats assembled by the operator.

cast. To use the outfit, the compositor assembles the matrices bearing the desired type in a special com-

posing stick by hand. The stick then is deposited in the casting slot of the Ludlow caster and a slug, or line of type, is cast by forcing molten type metal against the row of mats. The Ludlow has a casting range up to 60-point type.

Ludlow matrices are generally made of brass, and after they have once been used they are distributed in their respective compartments in the matrix cabinets for further use. The Tribune composing room uses two of these highly valuable time and labor saving outfits.

MACHINE FINISH PAPER. The term "machine finish" or "M. F." is applied to paper which has been sized in the beater, felted and dried by a Fourdrinier machine (*see* Paper and Paper Manufacture), and passed between several steel rolls (calenders) under pressure to give a smooth finish. The term S. & C., meaning "Sized and Calendered," sometimes is applied to this paper.

The stock from which the paper is made may be any one of several grades. The best M. F., usually called extra, uses sulphite and soda pulp for making the paper. The next grade (No. 1) uses sulphite pulp and ground old papers. No. 2 grade is from ground wood and old papers, while No. 3 is ground wood only.

"Machine finish" is among the less expensive papers that take half-tones. It works well with 85 line screens, and under favorable conditions the best grades will give good results with 100 line or even finer screens. These screens, however, are risky above 100 lines. It is favored for catalogues, books and periodicals that want adequate illustration but want to keep paper costs at a minimum.

MAIDEN MEDITATIONS. Some cynical gentlemen engaged in the business of setting down their private opinions for public inspection, often hold that the mental growth of the modern female ceases to flourish

at the tender age of six. The subject matter of these dissertations usually counters by hazarding a guess that the writer's life scheme was disarranged in youth by some heartless creature.

Have young girls any real outlook on life? The Tribune decided that they have, and that it deserved expression; so the department Maiden Meditations became a regular feature of the Sunday Tribune. This consists of one half of an entire page, containing several interesting drawings and accompanying verse dealing with the thoughts and experiences of the modern girl. Here we find the real spirit of the modern girl, from the cerebral ramblings of the stenog as she idly fingers the keyboard of her typewriter to the world-weary observations of the coryphee, waiting for the rasping voice of the call boy. Here we find a certain philosophy and the suggestion that after all this young lady of the present day for all her seeming wilfulness, is endowed with a great deal of common sense.

MAIL CAGE. This term applies to the miniature post office on the sixth floor of the Tower where the thousands of letters and packages addressed to The Tribune are speedily separated and dispatched to the departments for which they are intended. Each morning finds the long tables in the Mail Cage white with a veritable mountain range of mail. All of the blind ads which soon find their way to the Want Ad Office are first brought to the Mail Cage and then are sent to the Want Ad Office to be separated and placed in their respective compartments. The Mail Cage also has a number of these racks each compartment serving a particular department, and in many cases, depending upon the average volume of mail, a certain department will have more than one compartment, or its mail may be handled in sacks. Outgoing mail is collected from the departments by messengers, stamped, and dispatched by the Mail Cage.

The Mail Cage has a personnel of eleven people, in-

HANDLING THE TRIBUNE'S MAIL

The Tribune has a postoffice of its own, manned by Tribune employés, to care for the great volume of outgoing and incoming mail.

cluding two bus drivers, whose duty is to transport the mail from the Tower to the Want Ad and Public Service Offices and the Post Office. There is always someone on duty between 7:30 a. m. and 1:30 a. m.

THEY MOVE NEARLY 6,000,000 PAPERS EVERY SEVEN DAYS

The Story of the Men, Methods, and Machines which Enable the Mailing Room to Supply Tribune Readers on Time, Everywhere

MAILING ROOM. Usually the term "mailing room" means the room in which incoming and outgoing letters pertaining to a business are handled. There is such a room in The Tribune, and it is quite a postoffice in itself. However, it is called the Mail Cage (*see* Mail Cage), and the term "mailing *room*" is applied to something vastly different. The mailing

room is that huge, factory-like space just over the presses on the boulevard level of the Tower, in which hurrying men, flying conveyors, and clicking machinery combine in a whirl of top speed activity every night to dispatch Tribunes to the millions of readers waiting for them. It is this mailing room which we shall consider here.

The term "mailing room" is somewhat of a misnomer for this department. It is a mailing room; but it is something more. All the Tribunes printed go through it, and in addition to handling the mail it bundles all the papers delivered by truck and wagon to newsdealers and the Official Tribune Carriers who handle the deliveries to homes. It is the clearing house for all the Tribune circulation, and is elaborately equipped and organized to fulfill its function.

Machinery Used Everywhere

As might be expected from a department which must be able to handle nearly three quarters of a million pounds of paper, distribute it to the four corners of the earth in units as small as $\frac{3}{4}$ths of a pound, and do it all in seven hours at most, machinery is used from the instant the papers come up from the pressroom in the first floor. As the thirty mechanical conveyors pour forth their endless streams of folded Tribunes, a horizontal conveyor, or "endless belt" carries the papers past the stations of the different machines. At each station, men take off papers as needed, and prepare them for their trips through the different channels used to reach readers.

Here is where the "mechanical count" made by the presses comes into play. As you may read in the article on the press room, a special device "jogs" every fiftieth paper at an angle to the others. The men in the mailing room, by watching the jogs as the papers flow past on the conveyors, can take their papers in lots of fifties, without having to count them. Elimination of hand counting, which still is practiced by many large papers, is a considerable factor in

TRIBUNES JUST OFF THE PRESSES

Automatic conveyors delivering Tribunes directly from the presses to the mailing room on the floor above.

enabling the mailing room to discharge all its responsibilities on time.

The large bundles are those sent by mail, express, or baggage, to newsdealers in other cities. These shipments are made in bundles containing from 50 to 100 Tribunes. The bundles sometimes are dropped from trains speeding at sixty or seventy miles an hour, and must, therefore, be wrapped securely enough to stand such handling without damage. The wrappers are addressed three hours ahead of press time, according to the orders on hand from the various newsdealers and newsstands, and are laid out, together with cords of the proper length, in readiness for the midnight rush. When wrapped and tied, the bundles are placed on belt conveyors which converge toward the southwest corner of the mailing room and deliver the bundles to the waiting trucks, properly tagged for their destinations.

The tags themselves are made to speed up the process by means of their colors, one color being allotted to each railroad station in Chicago. This elim-

inates the necessity of reading the tags to learn where the bags are to go. Whenever the platform men see a red tag, they know the bundle is for a train leaving the La Salle street station, and throw it on a truck bound for that point. A white tag earmarks bags for the Dearborn street station, and so on, seven colors being used in all. Nearly a third of a million tags are used every year.

Loading of the trucks is controlled by two men. One, in charge on the platform, controls the movement of trucks, to and from the loading points. The other man is in the dispatching tower, from which he can see both the platform and the inside of the mailing room. He sees to it that the bundles for different trains come to the platform in the proper order, calling for "New York Central," "Pere Marquette," and other classifications of bundles in the order they must be sent to catch the respective trains.

More intricate work is necessary when it comes to getting out the papers sent by mail to individual subscribers. These papers fall into two classes, known as "singles" and "clubs." Where there is only one subscriber in a town, the papers are sent through machines which fold, address, and drop them into mail bags—one bag for each route used. These are the "singles," and the papers used for this class of mailing must be specially printed, one of the two ears bearing the name of the edition being left off the paper to provide space for the address.

The same type of machine after being adjusted for the purpose, handles the papers going to towns where there are more than one Tribune mail subscriber. When adjusted for the work, this machine prints the names and addresses of subscribers on Tribunes at an average rate of 12,000 papers an hour. The stencils for each route are together and the last one for each town on the route makes a red mark on the Tribune in addition to the address.

ADDRESSING TRIBUNES FOR MAILING

Two views of the mailing room where the Tribune is prepared for delivery. Above: Stacking addressed wrappers in readiness for the evening rush. Below: Special machines fold and address the papers and drop them into waiting mail sacks.

As the papers flow from the addressing machines, men seize those between red marks, roll them in wrappers, and drop them into a mail bag between them.

The stencils have been arranged so that all towns on a given railway route are grouped together. At the end of each train separation, the bag containing mail for that route is closed and sent on its way to the train, and another takes its place. On these bundles, commonly known as "club packages," the address on the outside copy serves as postoffice address for the entire bundle.

How A Tribune Invention "Kicks" Bags

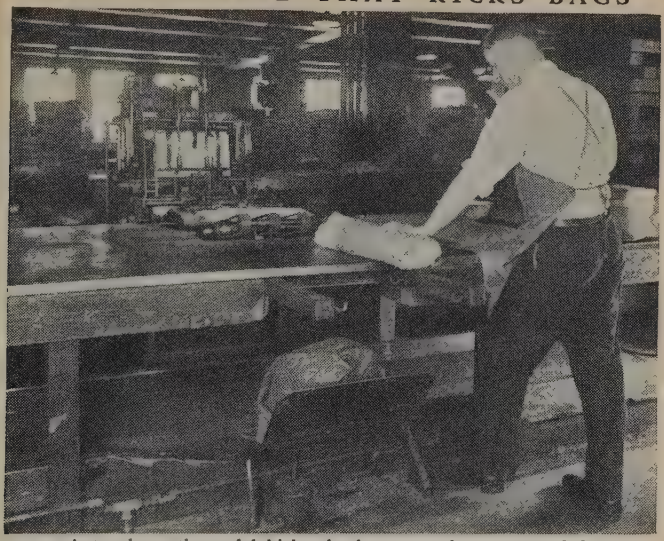
Incidentally, we have another illustration at this point of the way The Tribune saves seconds wherever possible. The ordinary thing would be to have the men who filled bags lift them onto the belt conveyor. In the Tribune mailing room, however, the bags rest on the platforms of automatic "bag kicker" machines. When a bag is filled, one of the operators steps on a pedal, and returns to his work while the machinery kicks the bag onto the conveyor belt. This machine was developed within The Tribune organization.

When there are forty subscribers or more in one town, the bundles for that town are sent direct in a separate sack or sacks labelled for the town. Then the railway mail clerk can throw such sacks off the train without having to sort out the contents, and resack them, as he must when sacks contain papers for more than one town.

Meanwhile, in all the hurly burly, there is one exceedingly important matter which cannot be overlooked. The United States government expects payment, naturally, for all matter sent by mail. But it would be impossible to scrutinize each bundle as it leaves to ascertain the postage, and still catch the trains.

To solve this problem, the postoffice has a government scaler on hand. The scaler weighs each out-

THE MACHINE THAT KICKS BAGS



A touch on the pedal kicks the bag onto the conveyor belt.

going truckload, and gives the driver a slip stating the weight. This slip the driver gives to the transfer clerk at the station, and the slip is the clerk's authority for receiving the shipment.

The slips are turned in to the central Post Office, and next day a Post Office representative and a Tribune man figure out, from these slips, from the circulation orders for the previous evening, and other data, what postage The Tribune owes. The amount due is paid, and thus all interests involved are satisfied without occasioning any delay in handling the papers.

Papers delivered by truck to dealers and newsstands in the city are bundled and handled like those for out of town dealers, with the number bought by each dealer (*see* Circulation Department) made up in a separate bundle or bundles.

During the daytime and early evening hours, the mailing room finds plenty to do getting the huge

Sunday editions ready. The comic, magazine and roto sections are printed on separate presses in a building a half mile from the main Plant. The presses on which they are printed run more slowly than news presses, so these sections are being printed all through the week preceding the Sunday of publication. As printed they are sent by truck to the mailing room in the Tower. This involves hauling over a million pounds of papers every week; but thanks to excellent organization, the task is accomplished by the labor equivalent of one man working fifty hours a week.

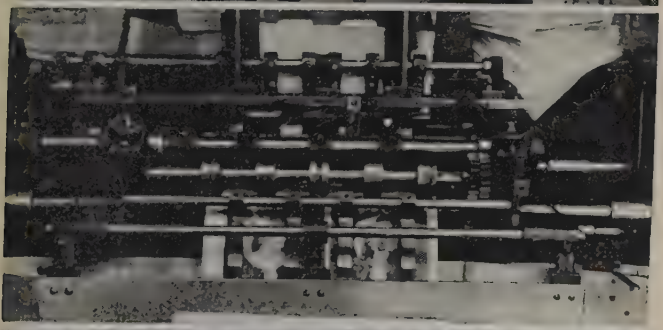
Once in the mailing room, the different sections are distributed to the points where they will be "stuffed"—"stuffing" being the term for placing the different sections together into a complete folded section.

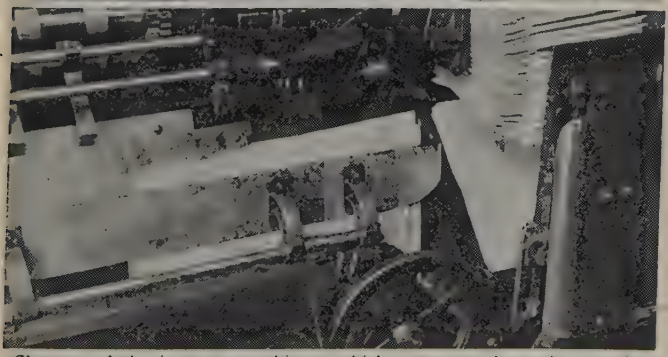
How the Stuffing Machines Go Into Action

On Thursday the printing of the black and white sections (except the news sections) of The Sunday Tribune begins, adding to the problem. But the stuffing problem is relatively simple, thanks to the automatic stuffing machines which do the work. Each machine consists of five stuffing units, or "heads," one for each section to be stuffed. The section which is to be outside is opened and set on a fast moving conveyor. As this section passes the other "heads," each one drops in a copy of its section. The last machine closes the entire section, and delivers it to the conveyor belt.

Different sections are used outside for different classes of dealers. Country dealers, for example, want the comic section outside, while other dealers do not. To meet this and other requirements of the country circulation, four sections—the comics, the two roto sections, and the fiction section—are shipped stuffed, and the others are shipped as printed, to be stuffed by the country dealers. For that portion of the circulation inside the sixty mile limit of the city

PUTTING THE SECTIONS TOGETHER



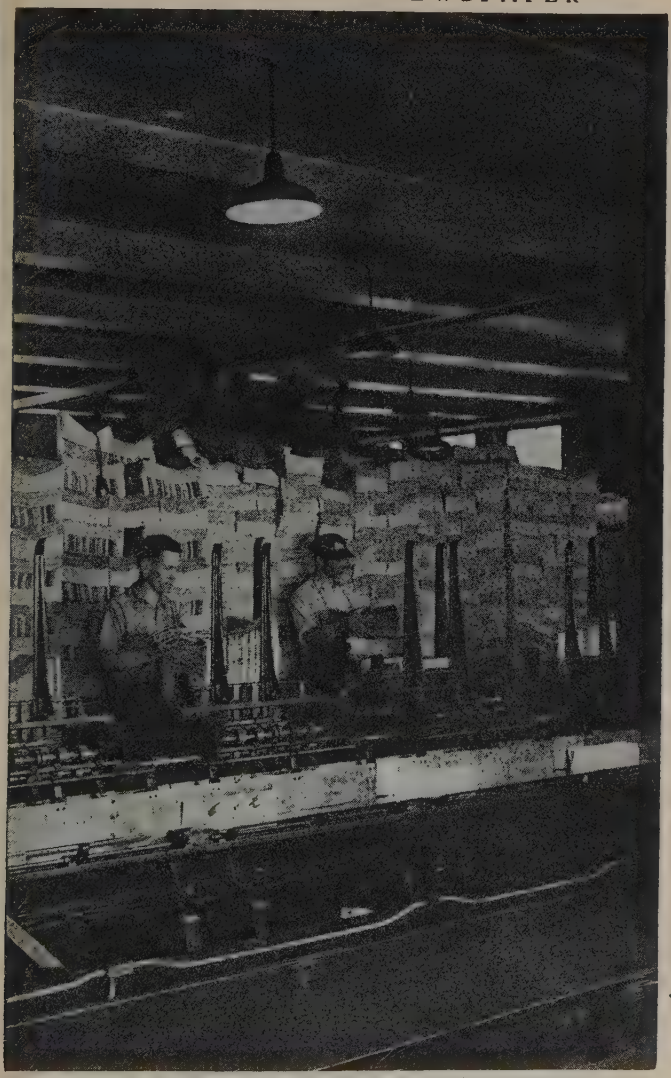


Closeups of the intricate machinery which now puts the various sections of The Sunday Tribune into a complete folded paper. The operation (called "stuffing") commences when the outside section is opened as shown in the top picture. Then it moves to the right, and additional sections are inserted as shown in the middle picture. The bottom picture shows how the stuffed papers are taken from the machine and passed upward to form a stack.

THIS LONG MACHINE FOLDS FIVE

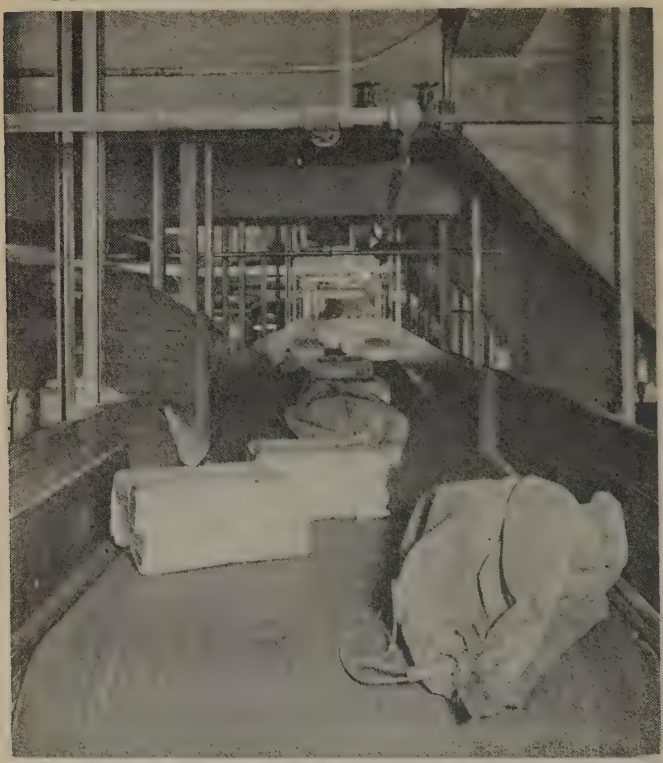
On this and the opposite page is shown one of the several stuffing machines in The Tribune mailing room. The various sections are fed

SECTIONS INTO ONE NEWSPAPER



into one end of this machine and at the other end, the completed paper folded as a unit is discharged. Four men can man this machine.

THE LONG TRAIL TO YOUR HOME



Tribunes sacked and wrapped in bundles moving rapidly along one of the conveyors which lead through the mailing room to a central junction or dispatching point (shown on the next page) and thence to the waiting trucks.

and suburban district, the papers are stuffed complete, save for the news section.

Stuffing with An Eye on Emergencies

Here, incidentally, is another example of the way The Tribune has improved its service to readers Most papers send out their Sunday editions stuffed complete, news and all. If some important news should "break" while the edition is going out, it can be supplied only to that portion of the circulation for which papers have not been shipped, because to

THIS IS MAILING ROOM JUNCTION

A glimpse of the extensive chute system of The Tribune mailing room which carries the addressed and sacked papers to the waiting wagons. The chutes come to a focus here, and from this point the sacks and bundles are dispatched to the proper vehicles.

call back any shipped papers and supply new news sections would involve restuffing—an impossible task.

The Tribune, however, can do better. Most papers must stuff complete, because they cannot trust newsdealers and newsstands merchants to do the work properly. But, thanks to long training and intensive work, The Tribune distributing organization of Official Carriers and newsstand dealers can be trusted to stuff the outside sections, and these sections can be shipped separately. Then, in case of a "recall" for a later news section, only the news sections need be called in and there is no stuffing problem. This means then when important news breaks after press time, The Tribune can get back many thousands of the superseded news sections, and supply the newer sections in their places, thus reaching a larger portion of its Sunday circulation with the latest news, than would be possible if the papers were stuffed complete.

The Tribune employs approximately 200 full time men in the mailing room, with seventy "extras" who work part time on the Sunday editions, and uses about 29,000 square feet of floor space to carry on these activities. A further insight into the tremendous scope of its activities comes from the fact that it uses nearly a third of a million pounds of rope in a year just to tie its bundles, and over a third of a million pounds of wrapping paper.

MAKEUP OF ADVERTISING. This article concerns itself only with the problems of advertising make-up as they are found on a newspaper.

The first thing we look for in our newspaper is news. The amount of time which the ordinarily busy man or woman gives to his or her newspaper is comparatively small—perhaps 20 or 30 minutes a day. In this time he will have gone through the entire newspaper to his own satisfaction, at least. If an advertisement fails to catch the reader's attention on the first time over, its chances for reaching him at all are greatly lessened.

THAT WELL BALANCED PAGE

A Tribune page illustrating The Tribune's pyramidal system of making up or placing ads.

Thus we come naturally enough to the consideration of "position." The whole question arises naturally from the admitted fact that certain pages of a big newspaper attract the reader's attention more readily than others. The Tribune recognizes this, but it refuses to sell specified positions. It will sell space next

to reading matter, but aside from advertisements which fall into special classifications, such as Theater or Resort, The Tribune will not guarantee insertion in any particular place or page. What few position advantages there are, are parceled out to the advertisers as fairly as possible. In other words each regular advertiser is given his chance in turn at the more preferred places in the paper.

There are, however, several things that can be done to make positions nearly equal in value—and these things The Tribune does.

Why the Pydramidal Style is Used

Many advertisers believe that the right-hand page of a newspaper has the advantage over the left-hand page. Others believe the left hand page to be better. With either page there is a distinct advantage of position to be found toward the right-hand side. On a left-hand page this position will adjoin the "gutter," as the white margins between facing pages is called. On a right-hand page this position will, of course, be towards the outside margin. Having ascertained both these points, The Tribune gives its advertisers the advantage of them by using the so-called "pyramidal" make-up—that is, making up all advertising from the lower right hand corner of the page, working up and to the left.

Now comes the factor of size—a factor which is much more vital than position. The first and general rule is to place the larger ads to the right, working to the left with the smaller ones. When two ads equal in width but varying in depth are to appear on the same page, the more shallow ad will be placed beneath the deeper one. That is, a 2 column ad 50 lines deep will be lower on the page than the 2 column ad 150 lines deep.

Much the same principle applies in treating ads of various widths. Wide, yet shallow "ribbon" ads are bad both for The Tribune and the advertiser. For this reason The Tribune insists that the wider

an ad be, the deeper (approximately) it must be. A scale for this has been worked out regulating the minimum proportionate depth and width of advertisements acceptable to The Tribune, as follows:

WIDTH IN			MINIMUM DEPTH	
Cols.	Picas	Inches	Agate Lines	Inches
1	12½	2.083	5	.357
2	25½	4.25	50	8.571
3	38½	6.416	75	5.357
4	51½	8.58	100	7.142
5	64½	10.9	125	8.642
6	79½	13.25	150	10.714
7	90½	15.083	200	14.285
8	107½	17.91	255 or 305 only—other depths not accepted	18.214 or 21.785

Note: Any advertisement deeper than 255 agate lines (18.214 inches) will be printed full page depth of 305 agate lines, and charged accordingly.

This plan of ad make-up had its origin in The Tribune composing room some years ago. The pyramidal make-up is the best means yet devised for achieving attractiveness and balance on a newspaper page and at the same time assuring a maximum of attention for every ad on that page. It gives system and direction to the placing of all advertisements and increases the readability of the paper. It has simplified extraordinarily The Tribune's make-up problems.

MAKEUP (NEWS). *See* Night Editor.

MAKE READY. In spite of the care taken and the mechanical precision of the processes used, the type surface of a made up page is certain to have slight irregularities. Some portions will be a hundredth of an inch too high, others will be a twentieth of an inch too low, and the like. This condition must be corrected by the process known as make ready.

Since newspaper production is a high speed enterprise, careful make ready is impossible. Neither is it necessary, for, owing to the soft texture of newsprint and the kind of ink used in newspaper printing, it is possible to apply pressure enough in printing to bring up the weak parts without blurring the strong ones. This gives a good impression for the entire job.

But the problem of make ready in the better kinds of book, pamphlet, and magazine work, handled on a flatbed press (*see* Flatbed Printing), is a rather ticklish one. Here we find a different grade of paper, fine, smoothly polished. Here we have colored inks, fine screened half-tones and delicately vignetted borders. Bringing out these to their full value requires expert workmanship, and make ready that will bear critical examination is not nearly as common as most people think.

To start the make ready for a flatbed job, the printer places the type on the press and takes a sample impression. This is done by placing a thick sheet of paper on the platen or cylinder of the press, depending upon whether the press is of the job or cylinder type. Then he takes a light impression on good paper.

This sample is his guide for subsequent operations. It shows the imperfections clearly, as gray or shadowy areas where the printing matter is not high enough, and as black or smudged areas where the type is too high. To correct these conditions it is necessary to provide for a stronger impression from the low type, and sometimes to reduce the effect of the type and cuts which are too high.

To strengthen the effect obtained from low type or cuts, the pressman applies an underlay or overlay. An underlay is one or more sheets of paper, usually tissue, but sometimes thicker, cut to the proper shape and placed under a portion of type or cut which is low to bring it to proper height. An overlay is a similar piece of paper, pasted on the wrapping of the impression cylinder, so as to force the paper closer to the type in printing.

Where there is too great height it is remedied either by planing off the bottom of cuts or plates, or by scratching or cutting into the wrapping of the impression cylinder. This provides a recess just deep enough so that when the paper is pressed into it in printing, the combination of over-high type and recessed sup-

"MAKING READY" ON THIS BOOK

These three men are getting type ready to print the first sixty-four pages of this encyclopedia. Two are adjusting the "overlay" and one is getting a cut that needs attention. The job took nearly eight hours.

port from the impression surface gives just the impression desired on the paper.

After the first make ready, another proof is taken, and remaining defects, or imperfect corrections, are remedied. The process is repeated until all type and cuts are printing uniformly.

THE MAN WHO DECIDES WHAT NEWS GOES INTO THE PAPER

How One Man, Reigning Supreme under the Editor-in-Chief, Gives The Tribune Its Character, News, and Wealth of Features

MANAGING EDITOR. The Tribune, like all other great newspapers, requires the services of a managing editor whose authority on the editorial side of the paper is second only to that of the editor-in-chief. In addition to being the executive for the news field,

the managing editor is also in general charge of all pictures, special features, and illustrations which go into the paper. He is the court of last appeal in judging the fitness of a story, the prominence it deserves, and the aptness of the headline which has been given it. He must balance the activities of the executives in charge of specific news departments such as city, telegraph, and cable, allotting space and position to their offerings according to the relative merit of their stories, apportion their allowances for expenses, and judge the efficiency of their departments.

It is the duty of the managing editor to make a daily examination of the entire news field and see to it that his paper covers the field thoroughly and efficiently. He must know, for example, whether the story of a British labor strike is worthy of a column on page one of his paper, or only half of a column on page two. A hundred problems like this confront him each time the paper makes up for the press.

And his responsibility goes beyond these details, important though they are. His view must reach beyond the *product* of the news gathering organization to its *structure*. He must plan the channels through which the world's news is received, must keep his forces strategically disposed throughout the land or even the world, and see that the right man is in the right place throughout his organization.

As one of his jobs, the managing editor presides at the nightly conference around the editorial table in the news room (*see* News Room). At this conference the managing editor is presented by the various editors, city, cable and telegraph, with a schedule of their news stories and an estimate of the total space each of them desires—also figures showing the amount of news matter in terms of columnar space which they have available. Then it is up to him to perform the legerdemain necessary to get all or most of it into the paper.

Let us say that the city, the cable, the sporting and

the telegraph editors have, all told, a total of 105 columns of reading matter in their schedules, including pictures, the markets, the women's features, and the editorial page (already made up). Every bit of this matter they deem important enough to justify printing. But the man who has prepared the dummy of the morrow's paper (*see* Night Editor) has allowed room for only 95 columns of news and news pictures. (Remember that volume of advertising demanding space and the maximum press capacity are the deciding factors in the size of a newspaper such as The Tribune, and the news is subject to constant pressure from each of them.) The managing editor must then go over the schedules and reduce them the necessary ten columns.

On The Tribune, the managing editor ordinarily determines the make-up of the first page, putting thereon those stories which he thinks are the most important of the day, and leaves the inside pages in considerable measure to the judgment of the makeup editor.

When the M. E. Catches Blunders

But besides his prime duty of passing upon the value of news, the managing editor frequently acts as a super copyreader, or censor of the news as it has been handled by his staff. Here it is that his store of facts, his cyclopedic information on men and events, becomes invaluable to the paper. He may see an erroneous statement in a reporter's story after everyone else has let it go by. His experience has taught him to scent a statement which may prove libelous. His memory tells him at once that Thomas Edison's middle initial is "A" and not "E" as the reporter has written it; that Montana is not the second largest state in the union, Kipling was never poet-laureate of England, and a hundred and one things even more difficult to recall. Altogether, it is safe to say that the paper's prestige with its circulation, its readability, and its value as a news organ

to the community, rest to a considerable degree with the managing editor.

MANILA BAY SCOOP. In recalling the great news "scoops" of the past, veterans of The Tribune editorial department exhibit a particular fondness for the Manila Bay Story, when The Tribune scooped the world on the American naval victory which ended Spanish power in the Far East.

This spectacular Tribune achievement—the great scoop on May 7, 1898—enabled The Tribune to telephone to President McKinley and to the Secretary of the Navy and the Secretary of War in Washington the fact that on May 1, Dewey had defeated the Spanish fleet in Manila Bay.

How It Was Done

When war broke out, a Chicago newspaper man was in the Orient. The Tribune and The New York World arranged with him by cable to accompany Dewey's fleet, which he did. After the victory, the cables having been cut by Dewey, there ensued a week of waiting. The world knew that Dewey should have attacked Manila, but there was no way of receiving word until this Tribune correspondent reached Hong Kong and filed his story to The New York World and The Chicago Tribune. It reached New York too late for any regular edition of the World, but arrived in Chicago before the "final" had gone to press. Earlier Tribune editions were recalled from railway stations and carriers and replaced with new ones containing the big news.

MARKET ANALYSIS. One of the foundation stones of any sound advertising policy is knowledge of the market to be reached—where the buyers are and in what numbers, their tastes and price preferences, and the distributing channels—jobbers, dealers, and the like—through which consumers may be reached. Gathering and collating such data is the work known as Market Analysis.

Perfunctory studies, material culled hastily from

HOW MARKET ANALYSIS HELPS

These two maps show the increased sales efficiency developed by one of The Tribune's clients, as a result of lessons learned from an analysis of the client's markets. After following a policy of advertising in national mediums and obtaining a fairly uniform level of sales throughout the country, this client decided to concentrate its advertising and sales effort as shown in the upper diagram. The lower diagram shows the result. It will be noticed that when adequate effort was put into the best markets, such as Iowa and Illinois, the proportion of sales from these markets to total sales exceeded by a considerable margin the portion of the total effort devoted to them.

various publications, frequently make impressive showings without having much value. A real market analysis requires painstaking and exhaustive investigations by skilled men who get into the field, sometimes working for months on a single survey. It re-

quires skilled study and expert presentation of its data for real effectiveness.

All these have gone, and are going continuously, into the "running" market analysis which The Tribune maintains for use by its advertisers. Two departments of The Tribune concern themselves largely with this work (*see* Business Survey; Merchandising Service). The result is an exhaustive survey, classified by commodities, which affords a valuable guide to advertisers and merchants dealing in these commodities.

MARKET NEWS. The solemn-looking building at the head of La Salle Street is the Chicago Board of Trade, wherein is housed the business of buying and selling the lion's share of the country's grain.

The stranger who finds himself in the visitor's gallery before the opening of the Board will get something new in the way of thrills when the giant clock tolls the opening of another hectic day "on the floor." In a flash the pits become seeming whirlpools of shouting, gesturing traders, and the board-markers begin their frantic efforts to post the ever-fluctuating prices.

The stranger may well wonder how this babel is translated into something readable and intelligent for the newspaper reader. The Board of course has skilled operators who catch the fluctuations in prices as they occur, and furnish them by telegraph to the tickers. Quotations are obtained from these official figures. For the rest of the news, it is the markets editor who ferrets out and sets down the events, not alone of the Chicago Board of Trade, but also of every other important board of trade or grain center in the world, New York, Winnipeg, and Liverpool. It is his business to interpret this apparent confusion of reports and quotations and give followers of the market all the news and information possible.

In the case of The Tribune, the market editor occupies what might be termed an outpost within the lines, since he maintains a regular office in the Board of Trade Building throughout the year. Aside from

the regular stock of news to be found on the "floor" itself, he also has many reliable sources in the way of wire services, maintained by the grain brokers' offices in the Board of Trade. In this way he is able to keep in touch with the grain situation all over the world.

The Board closes before two o'clock, so he has the majority of his material fairly well in hand and ready to write by that time. By four o'clock the bulk of his copy is ready. In order to be certain that this will reach The Tribune local room safely a Tribune messenger is either sent to a nearby tube which relays the copy to the tube room of the Associated Press, and thence to The Tribune local room, or to The Tribune Want-Ad Office, where it is immediately dispatched by way of the Tribune tube system to the local room.

All Markets Covered

In addition to news of the various grain exchanges, The Tribune covers other markets thoroughly. It carries the quotations of exchanges such as the Butter and Egg Boards and the New York Produce Exchange, and information is gathered from dealers and brokers concerning basic commodities which are not dealt in on exchanges. These commodities include rubber, iron and steel, naval stores, and the like.

MATRIX. A matrix, literally speaking, is a shape in which, or against which, plastic material is forced to be molded into a desired form. In newspaper work, matrices are employed in linotype composition and in stereotyping. The linotype matrix is a slip of brass, bearing on one edge a cut-in model of a letter or type character, against which molten type metal is forced to form a printing character (*see* Linotype).

In stereotyping a matrix is a blotter-like mass of moist *papier maché* which is made to take an impression from a page of type, then is baked hard and used as a mold in forming the semicylindrical plate which goes on the press (*see* Stereotyping). News-

paper men usually shorten the term matrix to "mat" and the plural, matrices, to "mats."

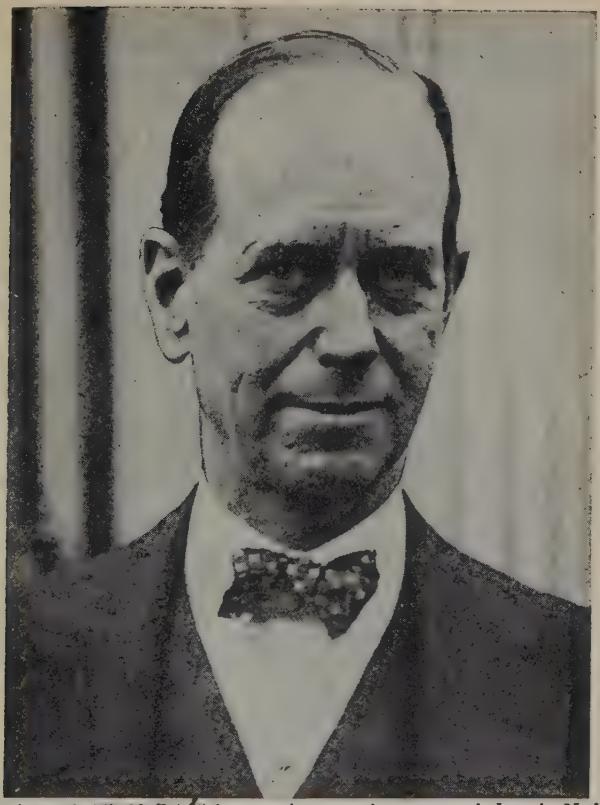
Not so long ago stereotype mat making was a jealously guarded shop secret, for on it depends success. Now, the only secret is the composition of the paste used in placing together the sheets of paper which make up the mat. On The Tribune the mats are the size of a Tribune page, including the margin. They consist of seven sheets of pink and white paper of varying weights pasted together and kept moist until used. First a roll of 60 pound white paper (of somewhat closer texture than blotting paper) and a roll of 40 pound pink paper, are run through a machine which pastes them together. The resulting roll is run through again with a roll of 20 pound pink and four sheets of tissue. These operations compress the seven successive sheets into the one which is used in forming the mat.

Dry Mat Saves Time

Another common form of stereotype matrix is the "dry mat." This is a madeup sheet of material which can be put under pressure to take an impression, and then used as a mold for casting printing plates, without having to be baked in the steam table. In The Tribune's experience, these dry mats work admirably in stereotyping zinc line etchings, but it does not employ them when it comes to stereotyping pages containing type. The Tribune uses them in preparing stereotypes of comic strips and pages, as well as various other line drawings, for syndicate buyers of these features.

McCORMICK, MEDILL. This grandson of Joseph Medill, was born in Chicago, May 16, 1877. Graduating from Yale in 1900, Medill McCormick began newspaper work as a reporter for The Tribune. The following year he was sent to the Philippines as war correspondent. He traveled extensively through the archipelago, and gained an intimate knowledge of our insular possessions.

OUR PILOT BEFORE 1910



The late Medill McCormick was the second to succeed Joseph Medill, who died in 1899, at the helm of The Tribune. Increasing interest in political affairs led him to resign this leadership, and in 1908 he began the career which immediately after the World War placed him in the United States Senate.

He returned to the United States and in 1903 was married to Ruth Hanna, daughter of the noted Senator Mark Hanna. Shortly after his marriage he resumed his connection with The Tribune and was made publisher, serving in this capacity for five years when he resigned to enter politics.

Medill McCormick's political career which extended from 1908 until his death, was one of great activity,

marked by a staunch advocacy of social and political reform. In 1911 he became associated with the Republican Progressive movement and was a member of the national campaign committee which brought about the nomination of Roosevelt. Six years later, after the Progressive failure, McCormick led the way to a reconciliation, and a harmonized Republican party. He was successively delegate to the Republican national convention, congressman-at-large, and in 1919 he was elected United States Senator.

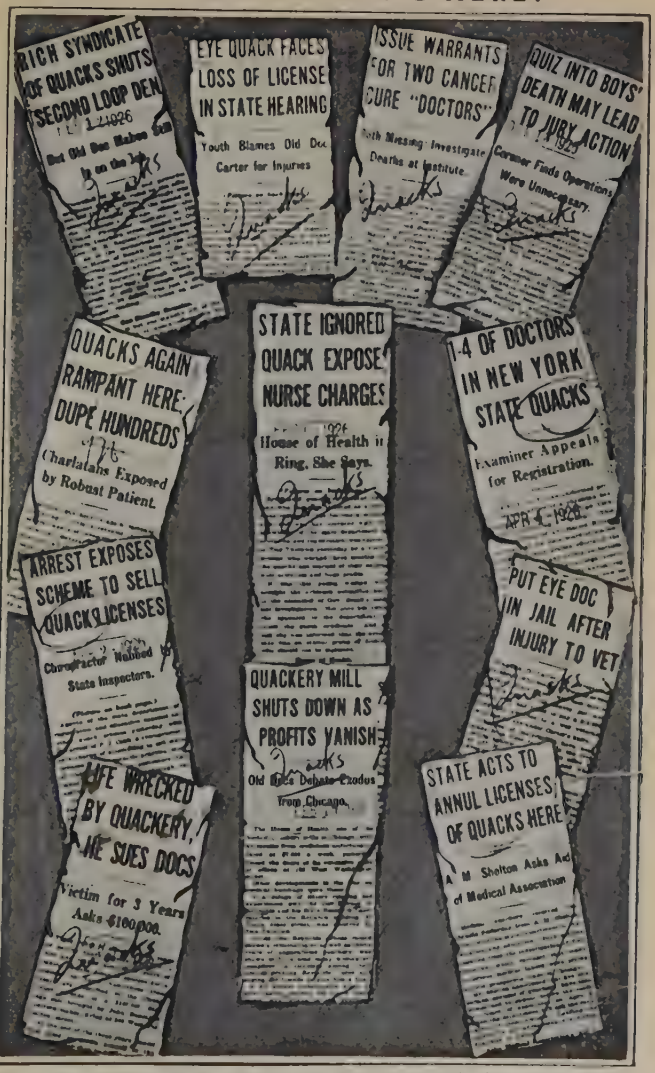
In 1917, while a member of congress he went to France, and studied the war at close range, going under fire at Verdun. In 1920 he worked with Hoover aiding the starving children of Europe. Prior to this, in 1919, he had denounced the constitution of the League of Nations and led the fight against the Treaty in the Senate. In Washington he was active in many ways, urging Federal action to end lynching and introducing the child labor amendment to the Senate. He once told a friend that he would rather write this amendment into the constitution than serve two terms in the White House. He fought hard for the Great Lakes-Mississippi waterway, and the adjusted compensation bill for ex-service men.

On his 2400 acre farm near Byron, Illinois, Medill McCormick spent years and much money developing the finest herd of Holstein cows in America.

His death which occurred suddenly at Washington, D. C., February 25, 1925, was regarded as a national loss, and called forth high tributes from notables all over the country.

MEDICAL ADVERTISING. Here is a field in which advertising may do tremendous public good, if the advertising and advertised goods or services are honest; and may do immeasurable harm if dishonest advertising is allowed to appear. Consequently, any scrupulous newspaper is confronted with the delicate problem of sorting the good from the bad, and The Tribune's present policy is the result of years of

NO PUSSYFOOTING HERE!



When The Tribune wages war on medical quacks, it does so in a way that hurts. It gets names and facts, then prints them so that all may know who is meant. That is the only kind of warfare that keeps organized quackery suppressed, and it is the kind The Tribune launches whenever needed.

experience in seeking the solution which will work for the greatest public good.

The Tribune's efforts began years—we might say, decades—ago, when it threw out the ads of all quack practitioners, and followed with a merciless exposé that drove most of them from town. About this time came agitation which resulted in the Federal Pure Food and Drugs Act—a movement in which The Tribune joined, both with hearty editorial co-operation, and by banning the advertisements of quack remedies. Today its policy is substantially as follows:

A. The Tribune will accept advertisements of (1) approved books and periodicals; (2) approved hygienic measures; (3) sanitary appliances; (4) disinfectants, soaps, and cleansing agents; (5) ventilating and heating devices; (6) mineral waters; (7) health foods and generally approved curative remedies which present no extravagant claims and which are advertised in a way that will not diminish in the minds of readers the need for proper medical attention.

B. The Tribune will not accept, among other refused classifications, advertisements of (1) Medical or surgical practitioners; (2) anything owned by a person convicted of an offense against any pure food and drug act; (3) discredited remedies, those containing dangerous drugs, or internal remedies except those acceptable under A (7) above; (4) hidden ads (prescriptions); (5) dental advertising.

MEDILL BUILDING AND LOAN ASSOCIATION. The Tribune is frequently referred to as a complete community in itself. The Medill Building and Loan Association, by financing building projects and making collateral loans on its members' holdings, provides some of the banking features which help lend some truth to the statement.

The Medill Building and Loan Association was organized on August 2, 1922, as "a mutual, co-operative, financial institution chartered by the state and composed of persons who associate themselves together for their mutual advantage." It operates like other associations of this nature. Employés of The Tribune

HELPING BUILD TRIBUNE HOMES

The Medill Building and Loan Association, a Tribune organization, helped by its savings plan and loans in providing two members of The Tribune staff with these comfortable homes. This help is extremely popular among members of the Tribune family, thanks to generous interest on savings, and the low cost of financing buying and building projects.

MORE OF THE HOMES THE TRIBUNE

These pictures supplement those on a preceding page to illustrate the amount of good The Tribune's financial child, the Medill Building and Loan Association, has done in making home building and owning possible for Tribune employes. As explained in the text, this association is entirely

HELPED BUILD FOR ITS WORKERS

co-operative, is controlled by its members, and divides whatever profits are earned among those belonging to it. The types of homes illustrated prove the range of the Association's activities from the purchase of a frame house to construction of a suburban palace.

may join by subscribing for stock and paying weekly installments until their subscriptions are paid. They can make collateral loans on the security of whatever payments they have made, and the association will finance home building projects for them, in any amount up to seventy-five percent of the appraisal value of the project.

Four Classes of Stock

Stock in the Association is divided into four classes, depending upon the plan of payment. It may be bought outright or it may be paid for in weekly installments of twelve and a half cents or twenty-five cents a share. Each share has a maturity value of one hundred dollars and is paid up when the amount paid in, plus interest on the payments at the current rate of earning, together amount to the face value of the stock.

The management of the association is in the hands of nine directors, all Tribune employés, who are elected at the annual shareholder's meeting. These in turn elect a president, vice-president, a secretary, and treasurer from their number.

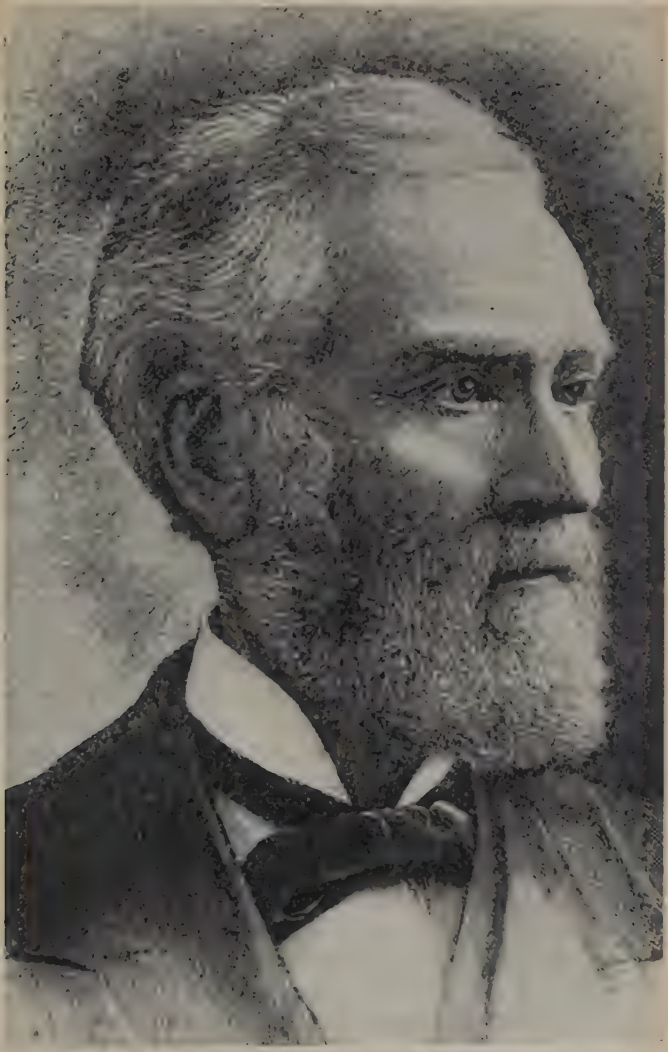
The Medill Building and Loan Association requires the services of two men who keep the records of the Association, receive payments on stock, and serve new members and shareholders.

THE LAWYER-PRINTER WHO MADE THE TRIBUNE GREAT

The Inspiring Story of Joseph Medill and How His Genius, Patriotism, and Sturdy Commonsense Brought His Paper to Fame and Riches

MEDILL, JOSEPH. Every now and then, in some corner of the world there arises a man whose character is such, whose personality is so impressive, that he exercises a tremendous influence upon the men about him and the community in which he is placed, and leaves after he passes on, a lasting memorial in the

TRIBUNE OWES MUCH TO HIS GENIUS



Joseph Medill, one of the deans of American journalism, who came to The Tribune in 1855, when it was a struggling frontier town newspaper, and left it 44 years later, in the forefront of world journalism.

form of some noteworthy contribution to the advancement of his times.

Such a man was Joseph Medill, for forty-four years the guiding genius of The Tribune.

Converted to journalism through that avenue which has brought so many noted publicists since—the law—Joseph Medill, after a period of experimenting and testing himself, found his great opportunity in Chicago, became in a very short time a power in the political as well as the newspaper field, and died at the age of 76 with his ideal unshattered and his fine mind scarcely touched by the disintegrating force of the marching years.

Today, more than a quarter of a century later, those ideals and the fruit of that mind continue to live, guiding, directing, shaping the destiny of what we firmly believe is the world's greatest newspaper, because he made it possible to be such.

Dates and places, in themselves, are meaningless; only as they influence the life, or mark things accomplished in the life of a man or a woman do they take on significance.

In telling the story of Joseph Medill, dates and places do have a meaning, for they enable one to understand more clearly the nature of the soil in which he worked and the state of men's minds at the time when he was finding his sphere of usefulness and winning power in it.

On a day in April, April 6th to be exact, in the year 1823 in a tiny village near the present site of St. Johns, New Brunswick, Joseph Medill was born. His was a hardy, industrious stock—Scotch-Irish—a combination that has in this country many of her most noted leaders. The Medills had been ship builders of Belfast for generations back. William Medill, father of Joseph, had immigrated to America four years before his son's birth, settling in what he thought was part of the United States, but which was subsequently awarded to Canada by the treaty of 1842.

Joseph Medill was nine years old when his family moved to Stark County, Ohio. Here in the district school and academy he received his education.

Admitted to the Bar at Twenty-three

Plans for college had to be abandoned because of family losses brought on by fire. But young Medill refused to be discouraged. Choosing to follow law by dint of working and studying on his own, he was, at the age of twenty-three, admitted to the bar.

Soon afterwards he formed a partnership with George W. McIlvaine (later to become Chief Justice of Ohio) and hung out his shingle in the town of New Philadelphia, Ohio.

Those early days were days of splendid associations for the young lawyer. Among the men with whom he worked were Salmon P. Chase, later Lincoln's Secretary of the Treasury and Chief Justice of the United States Supreme Court; Edwin M. Stanton, Lincoln's Secretary of War; George E. Pugh, and Henry B. Payne.

But the destiny of Joseph Medill lay not with the profession of law. Something like three years later, in 1849, the young lawyer learned that the Coshocton Whig of Northwestern Ohio was for sale. Joseph had spent much of his spare time around country newspaper offices—then the meeting places of the men interested in the affairs of state or nation. He had learned—because it interested him perhaps—to set type and operate a hand press.

On Two Papers Before The Tribune

He bought the Coshocton Whig, made himself editor, took in his three younger brothers as his assistants and renamed it The Republican. Under him The Republican became the fighting advocate of anti-slavery and a power in mid-western journalism. But in two years Medill sought a larger field for his talents—and found it in Cleveland. Here he founded the Daily Forest City which after consolidating with another free-soil paper, he renamed The Cleveland Leader.

This is the name under which it appears to this day.

Here was indeed a wider field, and here indeed was young Medill—he was still under thirty—in his proper setting.

For five years, years fraught with a tremendous and growing current of change and dissension, Joseph Medill worked on, fighting the thing he abhorred, crystallizing free-soil opinion in the North and laying the foundations of what a few years later was to become the political party of War and Union under the name of Republican which it bears today.

But the real scene of Medill's labors lay west of Ohio, westward with the course of Empire. In 1854 Medill arrived in Chicago to meet Dr. Charles Ray (*see* Ray, Dr. Charles) of Galena, the town which at that time was the metropolis of Illinois. The meeting had been arranged by their mutual friend, Horace Greeley. Medill and Ray found that they had much in common. Chicago looked good to them. There was a newspaper—The Tribune—looking for new blood. Joseph Medill bought a third and Dr. Ray a fourth interest in it. It had been a money losing proposition for some time past. During the first month of the new régime the business paid.

In 1858 The Tribune absorbed the Democratic Press, and acquired with it William Bross (*see* Bross, William) and John Locke Scripps (*see* Scripps, John Locke) later to be postmaster of Chicago under Lincoln. For two years the paper was known as the Press and Tribune, after which it reverted to its original name, The Chicago Tribune. In 1863 Dr. Ray sold out his interest in the paper and Joseph Medill became Editor-in-Chief.

This was the real fruition of Medill's power and influence. From that time until his death 36 years later, he was a force not only in Chicago and the Middle West, but even throughout the nation. A personal adviser and friend of Lincoln's and a staunch believer in the Union and an implacable enemy of

secession and slavery, he did much by his calmness and courage to buoy up the hopes of all during the dark days of civil strife. And when that sad struggle was at an end, Medill was ready to help his country over the uncertain and trying period of reconstruction.

Working on the Constitution of Illinois

Several years after the Civil War Joseph Medill accepted his first political office, though he had been a political influence for a decade before. In 1870 he was elected to the Illinois Constitutional Convention, where he was the author of the minority representation clause.

The next year he was made a member of the first United States Civil Service Commission, and that same year was elected to the difficult office of Mayor of Chicago. This post Mr. Medill held until 1873, in the trying years of post-fire reconstruction, during which his wise financial policy and his understanding devotion to the highest conception of his duties did much to restore the public confidence and to re-establish the city's finances on a sound basis.

But having done this Medill was content to leave the field of public office to other men and once more give the best of his time and energies to the business he loved so well—The Tribune. On two occasions after this he was given an opportunity to be once again in the public eye in positions of honor and responsibility. Two presidents, Harrison and Cleveland urged him to accept places in their cabinets, but Medill refused both. Journalism was his field, and even with the advancing years he gave to it the still undimmed enthusiasm of youth—augmented as time passed by the experience which comes with age.

What Horace Greeley was to the East, Joseph Medill was to the Middle West.

Undoubtedly his greatest service to his country was performed before and during the Civil War, but his greatest service to American journalism is more

difficult to place in point of time. He was chiefly responsible for the formation of the Western Associated Press, a forerunner of the present A. P., and he brought the first steam press and the first copper faced type used by an Illinois newspaper.

But that is not the measure of what he did for mid-Western journalism. What he did was to give it life—common sense, broad-mindedness, and the ideals of fair play and public service. To his own paper at least he left an ideal to which The Tribune for more than a quarter of a century has striven to be faithful. He said in no uncertain terms that he wanted The Tribune to be ". . . the organ of no man however high, no clique or ring however influential, and in all things to follow the lines of common sense."

Though for some years before his death he had delegated the active management of The Tribune to younger men he continued up to the day of his death to have a decisive voice in matters of Tribune policy.

Two days after his death which occurred at San Antonio, Texas, March 16, 1899, the managing editor of The Tribune received from him a packet of clippings marked "Must J. M." It is indicative of the man's character and of the respect in which he was held by his subordinates: that marking carried with it all the finality that ever attached to it. That "Must J. M." is still a guiding force in the offices of this newspaper.

MEDILL SCHOOL OF JOURNALISM. In 1920 a Chicago Tribune reporter conceived the idea of a university school of journalism in which The Tribune should lend its support and offer at all times the benefit of its wide experience in all phases of newspaper activity. An arrangement for such a school was made with Northwestern University. It was decided to name the department the Medill School of Journalism, in honor of Joseph Medill.

The School was dedicated in Patten Gymnasium on

WHERE THE SCHOOL MEETS

The picture shows Wieboldt Hall on the new downtown campus of Northwestern University, where the Medill School of Journalism holds classes for downtown students. It is only a few blocks from The Tribune.

the Evanston campus of the university, February 8, 1921. At the dedication it was referred to as "the wedding of the newspaper and the university." This phrase sums up the purpose of the school. Besides the school at Evanston, where one may obtain a degree of Bachelor of Science in Journalism, there is also the downtown school where beginners who cannot attend school in the daytime may glean the same fundamentals at night. Both the Evanston and Chicago schools offer courses in reporting, editing, feature writing, and other phases of journalistic work.

Since the school's inception, The Tribune has held

to its original policy of co-operation with the various activities there. Other Chicago newspapers have since followed its example, so that now the student has imparted to him first hand information from men actively engaged in the newspaper business. The Tribune itself always has provided lecturers to aid in keeping the course constantly in touch with the practical viewpoint, from its own staff of reporters, editors and executives. It has also encouraged the progress of the students in active journalism, knowing that a student from such a school is technically equipped to attack intelligently the many problems that confront the reporter, and also that his mind is so molded that he is the stuff of which an excellent newspaper man can be made quickly.

Herewith are the distinctly journalistic courses in the curriculum of the Medill School of Journalism; Economics, American History and Literature, Newspaper Reporting and Editing, Sociology, Dramatic Criticism, Sports Writing, Editorial Writing and Psychology.

Added to the above are two very important courses, the first known as the Chicago Newspaper Laboratory, and the second as Problems in Contemporary Thought. The first is a real newspaper office, concerned with everything that goes with the editorial production of a newspaper. Here the beginner becomes thoroughly acquainted with every movement of a modern newspaper editorial room, since it is modeled after a typical news department. A different student is appointed city editor each week, and each student-reporter is given a special assignment, with a given deadline for all stories. Through this laboratory the student can familiarize himself with newspaper activities.

Problems in Contemporary Thought is a series of lectures intended to give the student an instructive survey of the sciences, the problems of social action, and modern thought in general.

A SAMPLE OF TRIBUNE AID

This chart shows The Tribune's idea, considering distributing channels, size of the business, etc., of how one of its advertisers should allocate the northern Illinois and Indiana territory among its sales agents. Accompanying it were other data making a complete sales plan — offered the client gratis, at his request, as a part of The Tribune's service to advertisers.

MERCHANDISING SERVICE. The Tribune founded its Merchandising Service Department many years ago, and has spent hundreds of thousands of dollars in developing it to its present degree of usefulness. The merchandising service of The Chicago Tribune does not sell goods for any manufacturer; but it does furnish the manufacturer with advice and with definite systematic plans for getting his goods stocked in the Chicago Territory before his advertising campaign begins.

Before we go into the discussion of how The Trib-

une furnishes the manufacturer with definite systematic plans for using The Tribune most efficiently, it would be well to define just what legitimate newspaper merchandising service is, as outlined by the National Association of Newspaper Executives, in conjunction with the American Association of Advertising Agencies. These organizations have formulated the following standards of practice for merchandising service, to which The Tribune adheres implicitly.

The legitimate functions of a newspaper merchandising service department are:

1. To study the local market and trade territory and be able to report intelligently thereon for both local and national advertisers;

2. To furnish such information for prospective advertisers and to make investigations which may be general in scope and applicable to many accounts, but to insist that the identity of the proposed advertiser be made known before reporting information compiled on a specific line;

3. To endeavor to educate the dealer in better merchandising methods and to urge that advertised goods be furnished customers rather than "just as good" substitutes;

4. To encourage adequate merchandising by supplying data maps, route lists to the trade for the use of salesmen or the manufacturer or advertiser who has made a bona fide contract for advertising space;

5. To decline requests for service that are clearly not within the province of a newspaper, such as selling goods or other canvassing, or the payment of bills for printing and postage of letters, broadsides, etc.

Retailer Lists are Ready

The Tribune's merchandising service, conducted to achieve these ends, is available without charge to any advertiser who makes a non-cancellable contract for an amount of advertising adequate to move his goods. As the foundation of the service, The Tribune has route lists by districts of all grocery and delicatessen

LISTS OF CHICAGO'S MERCHANTS

In these files are the names of thousands of merchants, classified by trade and district, for the use of advertisers who utilize the Merchandising Service of The Tribune. Any group of names may be run off at a moment's notice, and furnished the advertiser.

stores, drugs, hardware, paints and varnishes, radio, men's furnishings, dry goods, electrical appliance, and department stores. The names and addresses of all dealers in the above classifications are kept on stencils in the files of The Chicago Tribune.

The retail dealers in these several classifications are arranged in route order by districts. The Tribune has divided Chicago into forty-eight districts. The route lists of retailers are furnished to the manufacturer's sales organization in separate packs, each one of which contains all the dealers in the particular line in which he is interested, in one district. This enables a manufacturer's sales organization to cover the city thoroughly and efficiently.

The service further includes furnishing and making up advertising portfolios, inserting the necessary Tribune maps, circulation and population figures, data

sheets of various kinds and any other material the manufacturer wants in his portfolio, such as reprints of his merchandising plans, window displays, counter cards, booklets, etc.

Figures That Impress Retailers

The Tribune, for example, has data sheets made up, showing the number of families in each district, the circulation of the daily and Sunday Tribune in each district, and the percentage of coverage to families in each of the districts. With these sheets the salesman is able to tell the retailer how many families there are in the territory from which he gets his business and the number of Tribunes that are sold in his immediate neighborhood. This is the information in which the retailer is vitally interested. Total population and circulation figures do not interest him. He is interested only in that proportion of The Tribune's circulation that reaches his own locality and customers.

Outside of Chicago The Tribune shows its circulation by counties and towns in Illinois, Indiana, Iowa, Michigan and Wisconsin. The Chicago Tribune sells papers in more than 3000 towns in the five states surrounding Chicago, but to facilitate the merchandising of a product outside of Chicago, the circulation figures for all those towns where The Tribune reaches 20% or more of the families are printed on separate data sheets.

These data are important in that they enable the advertiser to concentrate his sales efforts in the regions reached by his advertising without on the one hand, making efforts in regions not covered by advertising, and without overlooking, on the other hand, any region into which his advertising has gone.

The merchandising service acts in the capacity of sales adviser throughout the campaign, giving the manufacturer the benefit of the experience and knowledge The Tribune has acquired by participating in hundreds of similar campaigns.

The Merchandising Department often helps train a sales organization in effective merchandising of Tribune advertising. This is done through a number of sales meetings attended by Tribune merchandising representatives at which time they address the sales organization, instructing them as to the most effective way of merchandising their Tribune advertising campaign to their prospective retailers. A Tribune representative will accompany each of the salesmen in Chicago for a sufficient length of time to familiarize him thoroughly with The Tribune's story and the way it can be used most effectively for arousing the dealer's interest in the product, and securing the maximum amount of co-operation in displaying the product and sales helps, etc. This representative, however, does not do any selling for the client, and works only with a representative of the client—never alone.

Intangible Values Often Are Greatest

These are some of the standard features of The Chicago Tribune Merchandising Service. It is difficult, however, to put down on paper, all the things that are included in this service. Advice, based on knowledge and years of experience in this market, is often far more valuable to an advertiser than any of the things mentioned above. Problems that cannot be anticipated are apt to come up in almost any campaign. These problems are talked over with the representatives of the advertiser and the full experience of The Tribune organization is brought into play for the purpose of solving them and helping the advertiser get full value from his effort.

MESSENGER SERVICE. The messenger service which is a part of the advertising order department is perhaps the most picturesque thing of its kind to be found in any organization. It is composed for the most part of men of middle-age or older, some of them ex-professional men, former business men, who have found this work pleasant, remunerative and less

strenuous than other lines of endeavor. These men supplant the time-honored errand boy for the most part, both for errands through the building and outside. They are much more painstaking than youngsters, and their satisfaction in finding congenial work is matched by the pleasure The Tribune takes in making this addition to the volume, all too small, of jobs open to men who have passed their most productive years.

METROPOLITAN SECTION. Early in 1927 The Tribune launched a "split circulation" plan whereby neighborhood merchants could make use of Tribune advertising. To do this, a Metropolitan Section was added to the Sunday paper, and it was made up three different ways—one for each side of the city. Neighborhood merchants then could buy advertising space in the section circulating in their part of Chicago, at a proportionate reduction in cost (*see also* Circulation; Local Advertising).

MEXICO CITY OFFICE. Mexico, another country where the censor's blue pencil is exercised freely and where a foreign correspondent is threatened with expulsion if he is not careful about what he sends to his paper, is covered by a Tribune man who has headquarters in Mexico City. His most notable scoops were put over during the de la Huerta revolution in 1923, when he wrote several eye witness battle stories. He also scooped the world in August, 1923, when he penetrated the mountain fastnesses of the Sierra Madre mountains and found Richard A. Newman, an American Legion member with an overseas record, who had been held captive for four months by bandits. The proximity of Mexico to the United States and the general interest felt in Mexican affairs keeps the Mexico City office from growing stale on the job. (*See* Foreign News.)

MILLINE. In judging the worth of a medium, one of the common tests is consulting the opinion of others by noting how much advertising they give it. The

amount carried during a given period, called the *lineage,* is determined by totaling the number of columns carried and multiplying by the depth of one column in agate lines, the agate line being one-fourteenth of an inch deep.

The Tribune, however, believes that this method overlooks one essential factor. An advertiser might take a page in a publication if its rate is low, but only a few lines if the rate is high. The rate charged, as well as the space bought, should be considered; and since rates are based on circulation, the *milline,* which is one agate line circulated one million times, seems much the sounder unit by which to test advertisers' opinions of a medium.

How Millines Are Figured

As an example of milline figuring, a page in The Sunday Tribune contains eight columns of 305 agate lines each. Its lineage therefore is 2440. Now, say the circuation of a particular Sunday issue is 1,200,000. Multiply 2440 by 1.2 (this because one milline is an agate line circulated one *million* times), getting 2928. This is the measure of the page in millines. A page in a daily issue of 770,000 would contain 1878.8 millines.

In comparing the advertising cost in different papers, the "milline" rate affords a much fairer basis than charge per agate line. Suppose we are comparing two papers, one of which has a circulation of 800,000 with an agate line rate of 72 cents, while the other circulates 440,000 copies and charges 55 cents an agate line. Multiplying .72 by one million and dividing by 800,000, we get .90, which is the rate per milline of advertising in the first paper. That is, our advertising will cost 90 cents for one agate line reaching one million readers. A similar computation for the second paper gives a milline rate of 1.25. The first paper therefore costs less per reader reached—which is the true test of its rate.

The figures given elsewhere in this book and more completely in a separate publication (*see* Book of

Facts) show that in most classifications The Tribune dominates the Chicago advertising field, whether its advertising be measured in agate lines or millines. Its preference for the milline turns, therefore, upon the greater suitability of the latter unit for gauging advertising values.

MONOTYPE. This machine differs from the linotype in that it casts single type characters, whereas the linotype casts an entire line, set in one slug. It is also distinct from the linotype machine insofar as construction is concerned, since in reality the monotype is two different machines—the "keyboard" which prepares a controlling tape of paper, and the "caster" in which the tape prepared by the "keyboard" makes the casting machine cast the type desired. The entire mechanism of the monotype is operated through the medium of compressed air.

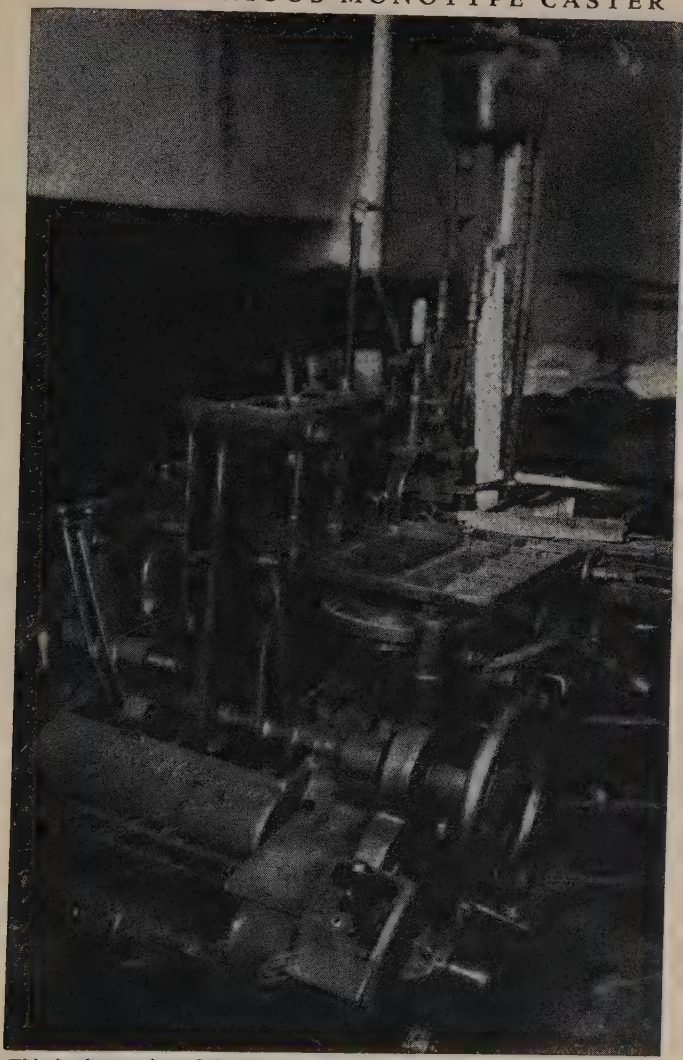
Setting a monotype job commences with keyboarding. The operator, working a keyboard resembling that of a typewriter, "types" the material to be set. At each stroke perforations, consisting of a certain number and arrangement of holes corresponding to the character struck, are made in a roll of paper. When the task is complete, the rolled paper contains a complete transcript of the copy, written in perforations, and is ready for use in the second machine known as the caster.

Where the Type Is Made

The "heart" of the caster is the matrix holder. This is a rectangular affair, somewhat like a punch board, bearing a matrix for each character. This board can be moved by arms so as to bring any matrix desired over a casting orifice, through which molten type metal may be forced to form an individual type of the character in the matrix.

To start casting, the perforated roll of paper is inserted properly in the caster, and the power (compressed air) is turned on. Each set of perforations then acts somewhat like the perforations in a player-

THE INGENIOUS MONOTYPE CASTER



This is the portion of the Monotype equipment which takes a perforated tape, as prepared by the keyboard, and casts letter by letter, every character called for by the tape, at incredible speed. The Tribune uses this machine to cast type for the use of hand compositors working on advertisements.

piano roll. They set machinery in motion to bring the matrix holder into a position where the matrix for the desired character is in line with the casting orifice. The machinery then forces molten metal against the matrix, thus casting a single type, which is ejected to its proper place in the receiver.

Then the roll moves, bringing another set of perforations into play; compressed air is released to the proper channels, the matrix holder shifts, and another type is cast; and so it goes. It takes much longer to describe the operation than to make it; for the caster clicks out type as fast as an expert typist can typewrite characters.

It is an interesting fact that instead of casting from beginning to end of the matter like the linotype, the monotype works in reverse order. Since it casts individual types instead of lines, corrections can be made letter for letter, as with hand type.

In The Tribune and other newspaper composing rooms the monotype is used considerably in making large display type (*see* Composing Room).

MORGUE. The morgue, that amazing and seemingly inexhaustible filing cabinet cyclopedia which every large newspaper must possess, had its beginning years ago when the need for reference matter became apparent in newspaper offices. This system was elaborated when newspaper illustrations became possible and popular. The Tribune began filing cuts and photographs over 30 years ago. Thus began the morgue, a tangible expression of the newspaper's cold impersonal belief that "it is given to every man some day to die."

As the department expanded and became more complex, it grew to concern itself more with the living than with the dead, and its name, "morgue," became something of a misnomer. Certainly there is today no semblance of cadaver about the morgue of The Tribune.

In contrast to the drab, lifeless atmosphere con-

NO DEAD ONES IN THIS MORGUE

The Tribune's editorial morgue, the top picture showing the balcony level and the bottom picture the main files on the lower level. Both levels are always ready with information on anything.

nected with the vernacular term for a newspaper reference department, here is an active institution chock-full of live photographs, clippings, etchings, books of reference, and the like that are invaluable to the life of a newspaper.

To the outsider a newspaper morgue is never more than a mysterious filing room, where prominent citizens, if it were permitted, could read obituaries of themselves, all written and ready to be set in type at a moment's notice. But among those who know, it is one of the main cogs in the governing wheel of the newspaper. Very few stories that pass the city editor

have succeeded in getting to the presses without having first been referred to the morgue for some particular. It might have been for information regarding the names of persons or places mentioned in the story; for verification of dates; for photographs or for biographical and obituary matter. But whatever the reporter or the copy-reader or the editor wants to know, it will undoubtedly be found among the 3,000,000 clippings, 700,000 photographs, 75,000 cuts and 150 reference books in The Tribune morgue.

The Tribune morgue contains information, biographical and otherwise, on all persons that have been mentioned in the news over a period of 26 years, as well as photographs of many of them. Its general file contains data and photographs on almost every conceivable subject and locality. This material is filed in such a way that it can be referred to at a moment's notice.

Samples of What the Morgue Can Do

"John Hancock is dying. Let us have an obituary and photographs of him." This is an order from the telegraph editor. Within a few minutes the morgue has the material procured from one of thousands of envelopes.

"What was the date of the Sumatra Earthquake?" the cable desk wants to know. A reference to the general file under Earthquakes, or to the geographical file under Sumatra, will produce this information almost immediately.

It seems hardly possible that the morgue could enlighten a reporter who desires the name of the person who owned the Cat's Paw Inn in January, 1921, but a search among the Cat's Paw Inn clippings will produce material giving the desired information.

The marking of papers is by far the most important branch of "morgue-ology." It is important that extreme care be used in this work at all times. That a marker must know his morgue, especially his subject files, goes without question. To label a story one

way today and a follow-up on the same story a week or two later in some other way, would never do. There must be a system. Subjects must be simple and easily remembered.

Each day practically every story in the final edition of The Tribune is marked and carefully cross-filed. This done, the other editions are gone over, and any story not used in the final edition is clipped. The other Chicago papers then come under surveillance for stories not used in The Tribune. In this way the local field is covered thoroughly.

Stories of a purely personal nature go into the Personal file. Those that have both a personal and a general angle are "crossed." By "crossing" is meant filing two or more ways. For example: a story deals with Cardinal Bonzano officiating at the Mass held at Mundelein, Illinois during the Eucharistic Congress. This story would be crossed four ways: under Cardinal Bonzano, under Illinois, Mundelein, under Eucharistic Congress and under Religion—Roman Catholic.

Another example: John Smith, who has busied himself for a decade or more in ward politics, suddenly enters a primary as a candidate for an important post. What is his record? What has he done? Turn to the morgue, locate the envelope for John Smith, and there is everything which has been thought worth recording about his past. If there is doubt concerning the correct John Smith among those on record, looking at one of the cross-files covering his political camp will clear the difficulty. Should a clipping get lost from one envelope, it is possible to find a duplicate under one of the other names or subjects.

Not many years ago the morgue was merely considered a branch of the Editorial Department. Today, however, it serves in one way or another, practically every department of The Tribune. Besides these, constant reference to the morgue is made by the Pacific and Atlantic Photo Service; the news

bureaus; W-G-N Radio Station; Advertising Art; and the Business Survey.

Approximately 350 new clippings, 100 new photographs and 50 new cuts are filed in the morgue daily. The list of marriage licenses compiled by the City Press (*see* City News Bureau) is sent to the morgue each day for a checking over for prominent names.

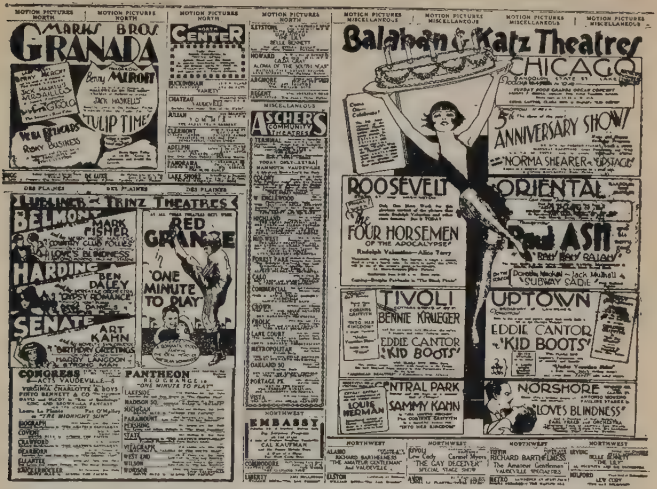
Day and night witnesses a constant answering of phone inquiries that pour into this department at the rate of 100 to 200 every twenty-four hours. Answers to questions ranging from "What's the best hotel in Red Hot, Oklahoma?" to "Can first cousins be married in the state of Illinois?" are secured from the many books of reference, as well as from the files. Seventy-five to one hundred letters from all parts of the country, requesting information on various subjects, are answered weekly.

MORTISE. Quite often an engraver who has completed a plate and has already mounted it on the usual wooden or metal block, is suddenly called upon to cuts or for type matter. This he does by *mortising*, or cutting away that part of the plate and block wherein the new matter will be inserted. A mortise is made by drilling through enough of the plate and the block so that the blade of a jig saw may be inserted and the desired portion cut away.

Whenever a mortise is to be made in a newly ordered plate it is called for on the copy by outlining the portion to be mortised, and writing the word "mortise" in the space. If the plate already is in existence, a proof is taken and the outline of the required mortise is sketched on it. Either way provides the man handling the work with a model to follow in making the mortise.

MOTION PICTURE ADVERTISING. This type of advertising in The Tribune is one of the four partners —the others being Education, Theaters, and Travel— in what seems to be a "neither fish, flesh, nor fowl" make space on the same finished plate for other

A READY GUIDE TO CHICAGO MOVIES



The Tribune classifies and displays its movie advertising in a way which makes it a simple matter for Tribune readers to find at a glance just the picture they wish to see.

situation, as far as classification is concerned. They are in nature display advertisments. They are not subject to the restrictions as to type and illustrations, which are enforced on the want ads. But they are "classified," being grouped into convenient sections. Thus, as in the case of want ads, the small advertiser is enabled by continuity of effort and by grouping with others of his kind to use Tribune space profitably, and the reader who wants to know the current offerings finds it easy to consult the entire list. The technical term for them is "Classified Display."

It was in 1914 that The Tribune originated the idea of publishing a directory of the daily offerings of the motion picture theaters of the city. Advertising experts insisted that the outlying theaters could not possibly afford to pay Tribune rates because of the "waste circulation." Experience has demonstrated that this type of advertising is profitable and economical to the theater owner—that it is the 5,000 families

in the immediate vicinity of the theater who read The Tribune that count, together with the grouping of theaters in all sections to form a universally recognized amusement market.

The rates for this advertising vary both according to the location of the theater and whether the advertising is run on a yearly contract. The copy also is subject to certain restrictions as to typography, imposed in order to develop the effectiveness of the section as a whole.

MOTION PICTURE CRITICISM. The Tribune has kept pace with the remarkable growth of the motion picture as an amusement by maintaining a regular Motion Picture Department. The daily Tribune contains, on the front page of its feature section, an interesting review of some current cinema drama by a competent critic. The beauty of this department lies in its method of presentation; like all other phases of Tribune editorial work, its editor is not restricted to a fixed style but is quite free to add the personal touch, which goes a long way toward making such a department interesting. Motion picture actors passing through the city are always welcome at this Tribune critic's office, and in this way, Tribune readers are kept in touch with the doings of their favorites. The Tribune's Los Angeles news office also helps out in keeping Tribune readers posted up to the minute on the doings of filmland.

The Motion Picture Department of The Sunday Tribune appears in the section devoted to drama and literature, and has, in addition to the regular review by the motion picture critic, several other interesting features, including a letter from a Hollywood correspondent of The Tribune. This is a chatty letter, filled with those bits of gossip dear to the heart of the ardent fan, so that Tribune readers know just what is taking place in the movie capital. Then too there is the column known as The Voice of the Movie Fan, devoted to the brickbats and bouquets hurled

by Tribune readers at the current movies. On the first Sunday of the month the editor of this department selects what appear to be the best pictures of the preceding month, from a technical and artistic standpoint.

MOTORING NEWS. *See* Automobile News.

MUSIC CRITICISM. With the Auditorium for the winter and the park and theater at Ravinia during the summer months Chicago may be said to rank as high as New York as an opera center. Then there are the symphony concerts, numberless solo concerts and the activities of many important schools to enliven Chicago's music. The city, therefore, is an important source of music news, and each Chicago paper maintains a critic to cover the field.

The daily Tribune carries the music news on the front page of the feature section. In season this department contains critical appraisals of the current operatic offerings including the cast, the musical score, stage settings, the individual rendition of each artist as compared with other performances, and whenever it seems advisable, a simple, intelligent outline of the theme of the opera. All important concerts likewise are reviewed.

In The Sunday Tribune, this department expands into several columns of general musical comment in the Music and Drama section, with a review of any important performance given the preceding evening in the main news section. On rare occasions this review is missing from some of the Home Edition papers, owing to conditions beyond The Tribune's and the critic's control. A new Wotan in Die Walkuere, for example, does not "do his stuff" in full measure until nearly the end of the opera, and it may be impossible to prepare a complete appraisal in time to meet the advanced Saturday night deadline. In such a case the story is handled by replate (*see* Replate) for as much of the edition as possible, and is reprinted the following day for that portion of

the circulation which did not receive the replate copies.

Such instances, however, are rare since the critic usually is able, from his knowledge of the opera and the artist, from attending dress rehearsals, and from the early part of the performance, to know how every thing will go. By 10:30 he can have his review ready and catch the edition. The composing room then can prepare his story, and if later any thing unexpected occurs to make him change his opinion, a few minutes will suffice for correcting the criticism. Through this expedient the review is on its way to the presses practically as soon as the performance ends.

MY GREATEST THRILL. The soldier of fortune, the policeman, the seaman, the aviator, are practically cursed with thrills; they are part of the business, a part of the day's work, and this attitude probably accounts for their indifference to danger and hardship.

But the average person, whose life is painted with nothing more exciting than a trip through an amusement park, what of him? Occasionally, however, there comes a time when he experiences *the* thrill, the great moment when every nerve in the body either tingles or grows limp. The Tribune, mindful of the desire of such persons to relate that thrill, from start to finish, began the department, My Greatest Thrill, for the benefit of all the fortunate people who have lived through that big thrill, and are eager to impart the how and the when and the why and the where of it all. The Sunday Tribune carries this as a regular department, the usual payment of one dollar for each letter printed being offered.

NATIONAL ADVERTISING. One of The Tribune's greatest contributions to American business method has been its success in building up the use of metropolitan newspapers as mediums for national advertising—that is, for advertising addressed, not to local markets but to the nation as a whole.

For many years national advertising was almost synonymous with magazine advertising. Newspapers paid slight attention to it because it was so much less in volume than either Local or Want advertising, because they had to pay an agency commission on it, and because they had to pay an additional commission to a "special representative" in New York or Chicago for soliciting the agency for the business.

Thus, partly through accident and partly through inertia born of custom, there grew up an American business practice which was the exact opposite of what it ought to be—for regardless of the historic position of magazines in national advertising, the fact remains that in most cases *the newspaper, rightly used, is the most effective medium known for national advertising.*

For one compelling reason, the use of newspapers lends itself to merchandising by zones, a practice which is growing swiftly in favor because of its efficiency and economy. Manufacturers have found that the United States is too enormous to be consid-

ered as a merchandising unit. It must be broken up into "districts," "territories," "zones," or "markets," each one a logical unit within which to concentrate intensive sales effort. Selling by zones or markets suggests the use of newspapers for national advertising, as each market can be given the precise amount of advertising pressure needed, waste circulation is reduced to a minimum, and the advertising is brought close to the dealer and to his customers (*see* Zone Seven):

Another inalienable asset of the newspaper is its *instant availablity.* Let a manufacturer or merchant devise a new product, change his prices, establish new distributing points. If he uses magazines he must wait a month or six weeks before the news of the change reaches the public—and often in that time the news has become as stale as last week's bread. But he can give his message to the papers one afternoon—and the following morning it is before his market.

Many Chances for "Local Tieup"

A third reason—and one that becomes more and more compelling in lines selling through distributors and agents—is the possibility of "local tieup." An impressive, far flung campaign in magazines is one thing to the local dealer; a strong *local* campaign is something vastly different and more impressive.

Years ago, study of the situation along these lines convinced The Tribune that the newspaper and particularly the metropolitan newspaper of sectional distribution, is the best medium existent for national advertising, and it determined to campaign vigorously for such business. But, while the advantages stated above would have given a sound basis for solicitation, The Tribune decided to use what then was practically an entirely new method of approach. Its studies of American advertising and merchandising methods had convinced it that many firms were on the wrong track in their national advertising, and The Tribune

WHERE FACTS AND FIGURES TALK

These two views show the conference room on the eighth floor of Tribune Tower, with the facilities the advertising department enjoys for explaining proposed campaigns and advertising problems to large groups of listeners. The room is used both by The Tribune advertising staff for sales conferences, and to accommodate the sales staffs of clients during demonstrations in cases where the client is utilizing The Tribune's merchandising service.

WHEN THE NATIONAL MEN ARE

The phrase "in conference" is no jest when applied to the members of the national advertising department's Chicago staff, shown here in a staff meeting. All of them are not only skilled salesmen, but thoroughly com-

REPORTED "IN CONFERENCE"

petent masters of merchandising as well, and their conferences on business conditions, plans and prospects, led by veteran campaigners, get down to business in thoroughgoing fashion.

decided to follow what it considered a vastly better plan.

The policy it attacked was that of *forcing* the dealer to stock the product advertised by creating an overwhelming *demand* for it among his customers. The idea was that innumerable consumers would keep asking for it until thousands of retailers would in turn urge their jobbers to stock it, and so the merchandise would start flowing through the channels of trade or would if the tremendous expenditures involved did not break the advertiser before the cycle was completed.

The Cornerstone of Tribune Policy

In lieu of this wasteful, and often ruinous, policy, The Tribune announced that the following policy would control all its solicitation of national advertising:

"The Tribune considers it a waste of money to advertise a product distributed through the retail and jobbing trade, until that trade has been stocked with the product to take care of the consumer demand, when created."

Then it set about building an organization capable of carrying this policy into effect.

The great necessity was that of creating means whereby advertisers following this plan could get their goods into the retailers' hands before creating the demand. This meant knowing accurately who the retailers in each line were, knowing the jobbing channels, and selling the retailers on the idea of stocking goods *before* they were advertised.

To attain these ends, The Tribune for years has made intensive studies of its market, studies which must be kept constantly up to date; has made hundreds of investigations among dealers to learn the conditions surrounding the sale of various products; has published a house organ monthly for many years educating seventeen thousand retailers to the advantages of handling advertised products; has developed five

THE TRIBUNE'S HOME IN NEW YORK

In this office building at 512 Fifth Avenue is located the eastern advertising office of The Tribune. The great number of agencies and "head offices" in New York make this an exceedingly important office.

hundred lists of retailers, each in a certain line of business in a certain district, and maintained on addressograph plates in route order within each district; has analyzed Tribune circulation in the most minute and elaborate manner, and made the resulting statistics available to advertisers in printed form; has drilled its force of advertising salesmen in the coordination of selling and advertising.

What has been the result?

How New Products Win a Chicago Market

It can be stated best in terms of a new advertiser entering the Chicago market with Tribune advertising, by following what happens. Assuming that he is following The Tribune plan, and using Tribune facilities, the campaign commences the moment he has made a non-cancelable contract for an amount of Tribune advertising adequate to accomplish his purpose. If the advertiser wishes, The Tribune delegates one of its service men to help train the manufacturer's sales crew—or to help him form one, if that is necessary. The service man drills the crew in using proofs of the campaign to sell the retailers and wholesalers, directs their efforts and installs a system for recording and checking results. Each salesman is equipped with a portfolio containing proofs of the advertising and a letter from The Tribune informing the retailer just how much advertising has been contracted for on a non-cancelable basis. He is also given cards containing the names of the retailers he is to solicit arranged in route order. He is given a map of the district in which these retailers are located, and he is instructed in the number of families living in that district and the number of Chicago Tribunes sold there. Therefore, there is nothing vague or indefinite about his statements to the retailer concerning what the manufacturer will do to "move" the merchandise after the retailer has stocked it. He does not talk about The Tribune's daily circulation of three

quarters of a million, but of the several thousand in the retailer's immediate neighborhood, shows him exactly what advertising is to run, and often offers to list the name and address of the retailer in certain of the advertisements.

As a result of this intensive, systematic handling of national advertising it is not uncommon to sell enough merchandise before the advertising starts to pay for the entire initial campaign.

Policy Succeeds in Amazing Fashion

Naturally, in view of such successes, the growth of national advertising in The Tribune has been phenomenal—and it is continuing, as more and more manufacturers and merchants come to realize that this is the tested, logical method to draw profits from the Chicago Territory. And the growth is continuing. The Tribune now prints more millines of advertising than any other newspaper in existence—and with the inexhaustible market of its territory to place at the disposal of advertisers, this volume is bound to get larger as the power of The Tribune method becomes even better known.

In addition to the service described, The Tribune carries its policy through all divisions of its force, including the salesmen. Most of the salesmen in the national department are Tribune veterans, having been promoted from the local display department, after serving their novitiate soliciting want advertising. Throughout this long course, they are drilled rigidly in the idea that they are selling, not only space, but sales for the advertiser; and they are trained in everything necessary to that end. Vacancies are not open until they are trained in merchandising as well as selling, until they can analyze a selling campaign and know whether it will succeed or not. In short, they must be able to handle an entire sales campaign for an advertiser, before they are permitted to approach a national advertiser. Then and then only does The Tribune send them forth to explain how

Tribune advertising can be fitted into the sales efforts of prospective clients.

The department is organized under the national advertising manager, who is responsible to the advertising manager. In addition to the Chicago headquarters it has its own offices in New York, Boston and Atlanta, with representatives on the Pacific Coast.

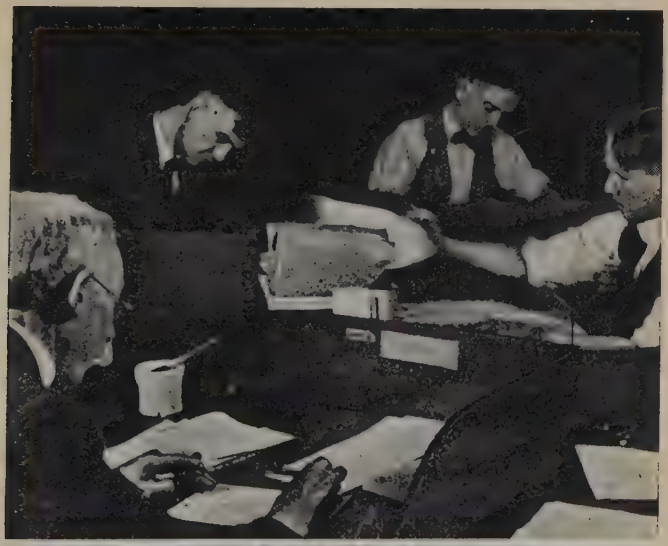
NATIONAL NEWS. As used on The Tribune the term "national news" means reports of events happening outside the Chicago metropolitan area but within the limits of the United States, or perhaps the United States and Canada. The second limitation is made to provide room for a third distinct type of Tribune news—the "foreign" news gathered by its correspondents or reported by news associations, from other nations.

The process of gathering national news is shaped by several controlling factors. In the first place, the United States is covered by efficient news gathering associations and agencies. This makes it unnecessary for The Tribune to cover the United States with a staff of salaried reporters. Such staffs are maintained only at points of special permanent interest to Chicagoans, such as Washington, D. C., or are assembled for the occasion at points of temporary interest, such as the scene of a notable scientific experiment, a great disaster, or an important convention.

Wherein Foreign and Domestic News Differ

The second factor is the fact that from the material furnished by these agencies, complete, impartial and accurate stories may be obtained. This distinguishes their domestic product from the run of foreign news, which is colored with governmental propaganda so often as to make a permanent staff of Tribune men abroad the best means of insuring Tribune readers impartial, accurate news reports.

The Tribune's national news therefore, comes, for most of the nation, from news-gathering agencies such as the Associated Press. Its New York news is pro-



Top: The telegraph desk of The Tribune (in the news room). At the desk the telegraph editor and his assistants receive and prepare all the news that comes to The Tribune by wire. Below: Tribune news telegraph operator.

vided by its own and allied staffs; a large permanent staff covers Washington, D. C.; and The Tribune maintains two staff members stationed in Los Angeles to cover the Far West. These offices or the home office will rush one or more reporters anywhere in the country to cover special events of extraordinary interest as they occur.

As a final means of insuring complete news service, The Tribune maintains an organization of some 1,500 correspondents—most of them managing or city editors of local papers—in nearly as many communities in the United States and Canada. These correspondents draw no salaries, but are paid according to the amount of material obtained from them. The material used may come upon the initiative of the correspondent through telegraphing The Tribune describing a story he can send, and receiving an order to send it; or The Tribune, on receipt of a "tip" or feeling that some news service report could be amplified to advantage, may send the correspondent an order to get the story.

How the News Is Handled

The flood of news which pours in daily from all these sources is handled by a 'telegraph room" and "telegraph desk." The "telegraph room" really is a series of rooms adjoining the news room, and providing accommodations for a corps of telegraphers and their instruments. Each of the telegraph companies maintains several lines into these rooms, and all dispatches addressed to The Tribune come in direct from their sender over these wires. Automatic receiving equipment, which types the stories as they come in, handles much of the news service material; but there is plenty to do for a large number of operators who work in the usual way typewriting the stories as they come clicking off the sounders.

The material, as fast as received, is sent to the "telegraph desk." This is a horse-shoe shaped desk with the telegraph editor sitting in the middle (the

slot) and his assistants sitting around the outer edge, or "rim." This staff edits the material, provides head line copy, and sends it on its way to the composing room in much the same way that the local copyreaders work. (*See* Copyreaders and Copyreading.)

NEEDLEWORK. A regular feature of The Sunday Tribune is the department entitled Practical and Fancy Needlework. In addition to the department editor's article on some new twist in needlework, a pattern illustrating the subject of the article is shown The Needlework editor also answers queries from any who find themselves perplexed by some difficult pattern, who want to know how to make a skirt hang just right or to insure that a sleeve will give the desired effect.

NEWSPAPER ADVERTISING SERVICE. The Newspaper Advertising Service of The Chicago Tribune sells an advertising mat service to newspapers all over the country. It does for the Copy and Art Department what The Chicago Tribune Newspaper Feature Syndicate does for the editorial features of The Tribune.

Each month a forty page set of proof sheets is made up from artwork, copy, layouts, and merchandising ideas produced in the Copy and Art Department. These proof sheets, together with sets of matrices, are sent to all subscribers to the service; and this material enables publishers the country over to procure and offer to their particular advertisers a copy and cut service equal to that which The Tribune offers through its Copy and Art Department in Chicago to its customers.

The Chicago Tribune Newspaper Advertising Service is the most complete, effective service of its kind. It enables newspapers to increase both the volume and the productiveness of their advertising columns at slight expense to themselves.

Enough compositors, printers, engravers, binders matrix makers, and other specialized help are em-

ployed in this venture to make up a sizable business organization; and its instant popularity proved that the material offered was of superior quality and obvious advertising value—a welcome testimonial to the character of work done for local advertisers by the Copy and Art Department.

NEWSPRINT. This term refers simply to the inexpensive grade of paper which goes into the makeup of newspapers. The chief constituent of newsprint is ground wood pulp, which gives it the spongy, quickly drying surface needed to take a good impression at the high rate of speed at which it must go through the presses. More information is given elsewhere (*see* Paper and Paper Manufacture).

NEWS ROOM. This room—referred to as "the local room" around The Tribune—is the nerve center of the newspaper.

Into this room, located on the fourth floor of the Tribune plant, come telegraphic and cable messages from every corner of the globe, carrying the news of all the world. Here the reporters come to get their assignments and here they write their stories. Here are the re-write men who take late information telephoned in by the men on the outside—the scouts—and make news stories out of it. Here too are located the departmental editors—sports, drama, society, religious and financial. Here are the copyreaders who edit those stories for error of any kind, and here are the lines of communication, conveyors, tubes, and telegraphs that carry the story to the composing room to be set in type, or bring news reports from the City News Bureau, and the Associated Press.

It is in the news room that one sees the essentials of the newspaper. The copy boys scurrying here and there; the reporters hunched over their typewriters pounding out the stories of the day; the copyreaders and editors clustered around the horseshoe-like copy desks, cutting, correcting, verifying, heading the stories which the reporters have written; the manag-

FOR MERCHANTS IN OTHER CITIES

These advertisements, ready for the local merchant's name and copy, are furnished by The Tribune to newspapers elsewhere for use in serving their clients.

ing editor and the make-up editor at an adjoining table conferring on the best manner in which to display news of all the world for that day.

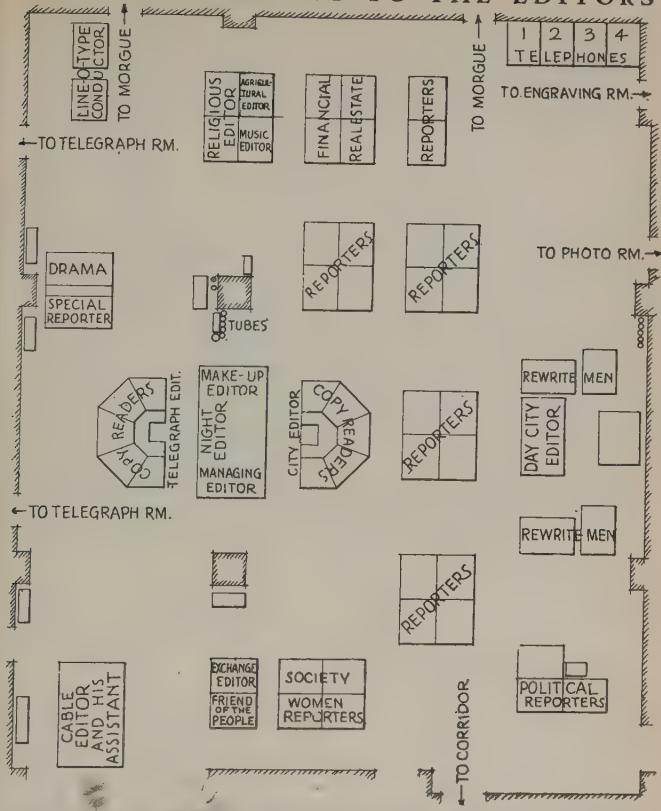
The news room usually adjoins the composing room of a newspaper to permit of the closest possible co-operation between the men who write the news and the men who put it into type for the presses. The Tribune news room is on the floor directly above the composing room. Copy can be dispatched to the composing room by an elevator basket practically instantly. The accompanying diagram shows the location of the various desks in the news room and the proximity of related departments, with indications of where related departments are located.

Where the News Comes to Focus

The principal desk of the room is the horseshoe at which the local copyreaders do their work. This desk is under the control of the city editor, and he "sits in" from about 5 p. m. until the night's work is done. During the day an assistant is in charge. Within easy reach of the copyreaders is the group of tables at which the managing editor, and his assistant, the night or make-up editor, sit, when reviewing and passing upon the news schedules before the various edition deadlines. Beyond this is a similar horseshoe reserved for the telegraph editor and his copyreaders. Below this is the cable desk where the cable editor and his assistants do their stuff. Lining the walls and grouped in the center of the floor are desks reserved for reporters and the numerous departmental editors.

On some newspapers the sporting department (*see* Sporting Department) is merely a desk or group of desks in the news room. On The Tribune this department adjoins the news room without being actually in it. Opening off the news room are the morgue, the photo room, the etching room, the telegraph room, the room given over to resident correspondents of outside papers, and the files.

HOW NEWS FLOWS TO THE EDITORS



This diagram shows the arrangement of The Tribune's local, or news, room, to insure maximum speed in handing the news. Around the periphery are the channels through which news and pictorial material come — telegraph rooms, photo room, etc. The art department and the sporting department are located outside the scope of the diagram, beyond the cable men. Nearer the center come the reporters. Their product passes the posts of the telegraph and city editors, and reaches the managing editor's post, in the very center of everything. From the managing editor's table, approved material travels by the conveyor near the tubes to the composing room.

The layout of the news room has been carefully planned, with convenience and speed as the governing factors to be taken into consideration. For time is all important in the news room. Minutes, seconds are precious when a newspaper is going to press. Every-

thing possible must be done to expedite the passage of copy from the time it leaves the reporter's typewriter until it is in the hands of the composing room ready to be set in type. For this reason the arrangement of desks in the news room is a development of long experience.

They must be so placed that all copy, that is, all stories, will flow toward the center of the room where the conveyor leading down to the composing room has its terminus. The desks are so placed that the managing editor sits, as it were, at the hub of a wheel along whose outer rim are the reporters. At intervals along the spokes, drawing ever nearer to the center, are the copy-readers and the city, telegraph, and cable editors, in the relative positions named. Within a few steps of the managing editor's table are the tubes.

News Moves as Though in a Factory

In this way, theoretically at least, the flow of news copy is never sent back over the track it has traveled, but works swiftly and inevitably toward a fixed point which careful planning has shown to be the point of greatest convenience.

NEWS-STAND SALES. What figure is more appealing and romantic than the newsboy? What class of youngsters, if we may believe the "success" magazines, has furnished as many millionaires, mayors, and governors? What business is so protected, when society's ultimate brand of scorn is to say that a man is "mean enough to steal pennies from a newsboy?"

It is unfortunate for romance and for the next generation's prospects of having a goodly list of millionaires, that the ragged newsboy of these traditions has all but disappeared from Chicago. Like the roaring, blustering city editor, and the swashbuckling, roistering reporter of the '90's, he has just about given way before the march of progress. In his place we have the news-stand *merchant*, whose

HERE'S YOUR TRIBUNE, MISTER

A typical Chicago news-stand, where hundreds of Tribunes are sold each morning.

business, both in volume and method, is comparable to that of many a grocer or notions merchant.

The change may be a blow to business romancing, but it was desirable and it had to come. It was necessary so you could be sure to find your Tribune, rain or shine, when you wanted it, in the exact spot where you counted on buying it; and with present day circulations to handle, the itinerant newsboys of twenty or thirty years ago had to give way to a method better able to meet the problem. The boy who wants the newsboy training and earnings now finds his place in the easier and equally profitable work of making home deliveries for The Tribune Official Carriers or selling and delivering copies of the great magazines such as Liberty.

The modern system has this much in common with the older newsboy plan. The present-day news-stand merchant buys his papers at wholesale rates, and

sells them, on his own responsibility, at retail prices. But that is about the only practice common to both systems.

Instead of running about the streets, and fighting for choice corners, the news-stand merchant has a fixed stand or group of stands. His location is determined, not by his ability with his fists, but by the fact that the newspaper considers him, and no other, its sales representative on the corner or corners in question. Instead of regulating his wholesale purchases by the number of pennies he can hand the wagon driver, he orders (and pays for) a week's supply of papers in advance. The truck or wagon driver who supplies him is more than the oldtime hard-boiled "get out of my way" delivery man; he is a trained, responsible *salesman* for his paper, and he advises with the man on the corner, and gives him hints for building up his business, just as salesmen for wholesale houses in other lines work with retail merchants.

A glance at two or three typical stands will give a cleancut picture of the modern system. One of The Tribune's sales merchants, doing business at a busy elevated terminal on the north side, has four box stands at strategic locations outside the terminal, and a counter stand inside. While The Tribune knows nothing of his sales for other papers, if the volume follows the general proportion of relative circulation in the neighborhood, his gross sales must run to several hundred dollars weekly. He is not the largest by any means; he is merely typical of the larger stands.

Contrasted with him, there is a little cigar store at the end of a car line on the far south side. There are only two or three houses to the block, in much of the surrounding territory; and the Tribune truck must go out of its way nearly a mile to furnish this merchant with ten Tribunes a day. But he has faith in the neighborhood; and it is a Tribune axiom that immediate profit or lack of it is unimportant, com-

pared to having The Tribune available to everybody; so there he is, doing his bit and awaiting the reward of his pioneering in years to come. The Tribune is co-operating with him and may even subsidize him to insure the availability of The Tribune to everybody until such time as his profits become large enough to carry on the business without assistance. More power to him!

An Evidence of Twentieth Century Efficiency

In addition to the drivers The Tribune has a staff of division men and inspectors who keep watch to see that The Tribune is kept properly before the public, and that the drivers are pushing their end of the business energetically. Contrasted with the old haphazard distribution by itinerant newsboys, the system is like a modern packing house, in contrast with the small-town butcher. It is evidence that The Tribune, in every department of its chosen field of service, changes, develops, and advances just as much as any business that figures in the giant march we call Twentieth Century progress. (For additional information, *see* Circulation Department.)

NEW YORK NEWS. June 26, 1919, a new type of newspaper appeared on the streets of New York—a diminutive-sized page, a superabundance of pictures, all stories reduced to short length. It was *The New York Daily News*—the first "tabloid" metropolitan newspaper in America—and represented the Tribune Company's idea of the newspaper New Yorkers would buy in greatest numbers. What made the venture more spectacular was the condition of the newspaper business at the time in the eastern metropolis—great scarcity of paper, dizzily mounting costs, long-established favorites toppling or saving themselves by combining with other papers.

For months skeptics were free with predictions of failure. But The Tribune was sure it had gauged the preferences of New York readers correctly; it pushed the enterprise; and within a few months re-

THE MANHATTAN HOME OF THE NEWS

This building at 25 Park Place, New York's historic axis of journalism, was procured by The Tribune's child two years after the paper started, and served as its sole home while it grew to its present position as America's most widely read newspaper. Now this home has been supplemented by an up-to-the-minute branch plant built in Brooklyn.

AN ADDITIONAL PLANT FOR THE NEWS

This picture shows the Brooklyn plant which the growth of the New York News made necessary five years after its first issue appeared. It was taken before the plant was given its finishing touches outside.

sults justified its judgment. Circulation mounted; advertising increased; and it had become apparent to all that America's first tabloid was to be a success.

The record of the ensuing years more than bore out this forecast. By 1923 the New York Daily News had achieved the greatest daily newspaper circulation in America; in 1924 it crossed the million mark with both daily and Sunday sales, and added the distinction of having the greatest Sunday circulation, as well as the greatest daily, to its laurels; and it was ready to move on in its program of development.

A conspicuous feature of this program was its provision for "decentralization." Owing to the cut-up nature of greater New York, and other considerations, The News intended, whenever it became desirable, to print sectional editions at several points; and in 1926 it built the first unit in furtherance of this idea. This was its $2,250,000 plant at 716 Pacific Street, Brooklyn, to be used for printing the copies circulated on Long Island.

The new plant opened February 22, 1927, and re-

vealed to visitors an admirable adaptation to its purposes. Including the basement, the plant has six stories, covers a ground area 223x110 feet and has a gross floor space of 166,872 square feet. Paper is hauled to the top floor for storage by a special conveyor and is brought down as needed. The next highest floor contains offices; then come the presses, and the mailing room for handling the printed papers is on the ground floor.

NICKEL TYPE. A nickel type is a form of electrotype which has a hard face. The principle of the method is making an electrotype (*see* Electrotypes) in the ordinary way, backing it with metal, then coating the copper face with nickel by electrolysis. Such a plate is known as a nickel type.

Somewhat the same results may be obtained by making an ordinary copper electrotype and giving it a coating of nickel by special electro-chemical treatment. This is particularly advisable when the plates are used for long runs with color jobs, because of their greater ability to resist wear on the press.

Stereotypes also may be given a nickel facing, and thereby become almost the equal of electrotypes in printing quality.

HOW THE NEWS IS SHAPED INTO WELL-ORDERED PAGES

The Story of the Man Who Controls the Flow of Copy, Plans the "Play" to Be Given Stories, and Keeps Track of Everything

NIGHT EDITOR. Time in a newspaper office is all important. A printer once summed it up in a few words. The make-up editor was struggling to make several last corrections in the type to perfect some piece of news before it reached the reader. The impatient printer glanced at the clock and said: "Come on; let's go; we can't sell our paper in the office."

That's all there is to it; to get the finished product to the consumer, or reader, it is necessary to be on time. The paper must catch trains, it must deliver papers to the homes and news-stands at a fixed time or all its work is valueless. If it isn't where the reader can get it when he wants it and needs it, it is obvious that the paper can't be read.

All this has led to the making of a time schedule in the modern newspaper office. Everything runs on a time table just as a railroad operates, and in a manner of speaking the night editor or make-up editor is the train dispatcher of the newspaper organization. The head of the mailing room in the newspaper office is another dispatcher.

Why He Was Called "Night Editor"

The term night editor in most morning newspaper offices today is a survival of the time about a generation ago when the managing editor worked days and went home at 6 o'clock in the evening, leaving the night editor in charge. At 6 o'clock at night the nature of most of the news to be printed in the morning was known in outline at least by the managing editor and he could map out the night's work, instruct the night editor as to what he wanted on page one and how it should be displayed, and depart for home in peace.

The newspaper business was then a more leisurely affair than it is today. Communications were not as good. Telephones and trains were few. The wireless and automobiles were unknown. Cables and land telegraphs lacked many modern improvements and were used sparingly. In fact, most newspapers a generation ago would have been unable to pay for even the number of cable messages that The Tribune frequently receives and is compelled to omit today for lack of space.

But the newspaper business has been speeded up by improvements in communications and methods, so that now the managing editor finds it best to be on

the job at night to meet the problems constantly arising from the incoming of news and the outgo of papers. Thus it is that the so-called night editor of today is more properly a make-up editor whose duty it is to make up the paper and to see that it goes to press on time.

He's the "Balance Wheel" of Production

Copy passes through his hands and it is possible for him to regulate the flow to the printers. When there is more copy than the printers can put into type before press time it is his duty to weed it out, to select the best or essential stories and hold back the less important or pass them on to the composing room copycutter with some such marking as "Set when clear."

Perhaps the printers are out of copy and then the night editor tries to get some from the telegraph and city editor. The aim is to keep the flow steady, sometimes accentuating and sometimes retarding, sometimes marking a story "rush" or "put ahead."

It is the make-up editor's duty also to see that made-up pages of type go in a steady stream, not spasmodically, to the stereotypers, who cast them into plates for the pressmen. "Pages must not be bunched!" is a rule that The Tribune is trying constantly not to violate.

The reason for this is the same as for the regulation of copy. If too much work is dumped onto the stereotypers and pressmen at one time they will be swamped. Some of the work will have to wait until they can handle it and the printing of the newspaper will be delayed.

To make certain of getting the paper out on time it has been found necessary to act according to plan. The telegraph and cable editors prepare schedules of the news in hand or in prospect for the whole night. The city editor does the same with the local news. The advertising department prepares a schedule of advertisements to be inserted for the foreman of the

composing room, where the advertisements are set up in type and assembled.

The make-up editor copies these schedules on to a larger schedule blank of his own. He also lists on his schedule the cuts or engravings to be made from pictures which are to illustrate the paper. He adds up the total space for telegraph, cable, city news, markets, pictures and so forth. He finds out from the foreman of the printers what the advertisements for the issue will total, as soon as the latter knows, usually between seven and eight o'clock at night (*see* Composing Room).

We will assume that the total is 225 columns. The foreman and night editor confer and decide that a 40 page paper will give sufficient room for the news. A 40 page paper of 8 columns to the page makes 320 columns and after subtracting the 225 columns of advertising, 95 columns remain for reading matter and pictures.

Making the Pages "Come Out Right"

But adding up the news schedules and the space allotted for the sports, markets, editorials and other departments shows that more than 100 columns are scheduled. Here the managing editor takes a hand and goes over the night editor's schedule to reduce it to the necessary 95 columns. He has the city, telegraph and cable editors' outlines of their stories, decides what each is worth in space and orders stories cut down or expanded and placed in the paper as his judgment suggests, according to their value.

The necessity of all this planning is quite apparent at press time when the news type is being fitted into the paper. Often individual stories will not fit in the particular position where the make-up editor has placed them, and they must be given other positions, or they must be cut in type or more room provided somehow by leaving out other news or by shifting advertisements.

In spite of all this planning it nearly always happens

that a great deal of news is omitted for lack of space. But if schedules had not been prepared and there had been no planning it is fair to assume that more stories would be left out, that careful selection of the best news would be difficult and often impossible, that the composing room would be a bedlam with editors and printers lost in a chaos of type. Theoretically all the planning and preparation leads to the selection and printing of the cream of the news.

In each edition it is The Tribune's aim not only to give the readers the best news it has, but also to give them the particular news of most interest to them. It follows that the first edition carries news of particular interest to rural readers—news of general interest, farm news if there is any, news of local interest to Wisconsin and other nearby states, because that edition goes to those states.

Selecting News for the Final

If the Wisconsin news be of interest to Wisconsin readers only, the routine proceedings of that state's legislature, for instance, it will not survive in the later editions. In the argot of the profession it is "killed." But if it is something that will interest or amuse, it will be kept alive and printed in the later editions. It might be only a frivolous item about a proposal of some legislator to tax all bachelors. You will very likely find that item on the first page of your city edition. Why? You may ask. Because The Tribune tries to print a variety of news—something that will appeal to every class.

Newspapers are frequently accused of printing too much frivolous and inconsequential matter, but what does not appeal to one person will probably interest another. By maintaining judicious variety the successful paper gets and holds many readers, whereas it would be limited to a comparative few if it printed only news of moment to a certain class or type of people. No true newspaper man ever slights a real piece of constructive news, but it would be a sad

world indeed if we did not have our lighter moments and if newspapers did not recognize this in their selection and "play" of news.

NON-DELIVERY COMPLAINTS. When you get up some morning, look outside your door for your Tribune, and fail to find it, probably you are inclined to wax wroth about the matter. If it happens for two or three mornings, you are likely to speak your mind about it. And to whom do you speak? Ten to one you'll call The Tribune and let it know, perhaps calmly, perhaps otherwise, precisely what has happened and how you feel about it.

That is exactly what The Tribune wants you to do, even though you get your paper from an Official Tribune Carrier, and pay him, instead of The Tribune, for it. Furthermore, The Tribune has an organization all set to get busy instantly correcting the difficulty.

How The Tribune Remedies the Trouble

Immediately your complaint is received an investigator is assigned to station himself very early next morning within sight of your residence. He watches until he sees the Official Tribune Carrier boy either deliver the paper or fail to deliver it. If the boy does not deliver the paper, the investigator places one on your door-step and leaves to call on the Official Carrier and secure an explanation and an adjustment. If the Carrier boy *does* deliver the paper, the investigator watches until you have taken it in and then leaves. Each morning for ten mornings he repeats this performance until he has located the cause of complaint; which may be the theft of the paper by some other person, the delivery of the paper to a wrong address, ignorance or carelessness on the part of the boy, etc.

Such a checkup costs The Tribune from five to fifty dollars, depending upon whether your complaint can be investigated together with others. The expense is more than you will pay for Tribunes in from

five months to over four years; but that is not the point, as The Tribune sees the matter. The point is that Tribune service should be reliable; and The Tribune is willing to spend any amount necessary to achieve that end.

OBITUARIES. The term obituary is used by newspaper men to cover the biographical portion of news stories which chronicle the passing of some prominent person.

These obituaries are prepared in the editorial room, and consist of a statement of the circumstances of the person's death, together with a short synopsis of his life, unless the morgue's files (*see* Morgue) already contain an obituary to be used if space permits. It might prove interesting to the reader to know that the life stories of men and women of international importance are kept written and on file, ready for the press at an instant's notice. If the death of the individual be sudden, the facts of his life, birth, education, business connections, family, and the like can be taken from the file, if need be, and appended to the statement of his death, thus giving a complete story at a moment's notice. The same holds true in the case of photographs, especially if the man be a president or a king. When the death of such a person seems imminent, the morgue and reference files are pillaged for pictures of the individual at various periods of his life, and the etching room works at top speed to turn out an appropriate picture layout.

OBSERVATORY. The stranger in Chicago finds the observatory the most interesting point in Tribune

Tower, for from it he obtains a perfect view of the city for miles on all sides.

A better vantage point would be hard to imagine. To the south across the river is the magnificent sweep of Michigan Avenue, Grant Park to its east, and in the distance the curve of the lake shore, sweeping eastward to South Chicago, Hammond, Gary and beyond. Northward is the north side, with Lincoln Park, Edgewater, and at times even Evanston, visible.

This observatory, at the very top of the Tower, is open to visitors every day of the week, Sundays included, from nine until five. An admission fee of 25 cents is charged. There are three sets of binoculars to aid him in viewing the vast panorama of the city.

Probably the best time to visit the observatory is a bright clear Sunday when the smoke screen of the factories has lowered. On such ideal days it is quite easy to see as far as the sand dunes around Michigan City, more than thirty-five miles away.

The visitor may tarry also, if he wishes, on the twenty-fifth floor, where he will find inscribed on the west wall of the building a poem dedicated to the Tower, and an impressive promenade with vistas of the city showing between the towering buttresses which rise from that level.

YOU MEET THE TRIBUNE ON ALMOST EVERY OCEAN LINER

And It's Up to the Minute, Too, for Miniature Editions Are Printed Every Day on Over 20 Ships, and 65 Others Take Bulletin News Service

OCEAN NEWS SERVICE. If asked how many different newspapers The Tribune prints, you might guess half a dozen. If asked to name them you might mention, in addition to the daily and Sunday editions of The Tribune itself, the New York News, (although the News is printed by a separate organization, created by and allied with, The Tribune), and the

A BIRD'S-EYE VIEW OF CHICAGO

"Bird's-eye view" applies literally to this man using the binoculars with which the Tower's observatory platform is equipped. He is approximately 400 feet above the boulevard level.

Paris and Berlin editions. Then, for the other two, you might say, "Oh, yes, and doesn't The Tribune have a paper on the trans-Atlantic ships?"

It does, and it doesn't. It has, not *a* paper, but *more than twenty* papers, on important ships on five great lines, and a bulletin news service to 65 other liners owned by fifteen different companies operating in the Atlantic and Pacific Oceans, the Mediterranean and the Caribbean Seas. So The Tribune's news *printing* activities, just like its news *gathering* organization, girdle the earth; and many an Englishman who otherwise would know Chicago only as the home of tinned beef, and never has been nearer than London, Samoa, or Jamaica, feels acquainted with the city because of reading The Chicago Tribune's steamship editions. To put it in a nutshell, every day throughout the year, thanks to The Tribune's enterprise, Chicago and world news is laid before the

OVER TWENTY LINERS HAVE TRIB-

Above are four of the more than twenty liners which carry The Chicago Tribune Ocean Times — a Tribune daily paper, with news sent by radio and printed at sea. The vessels shown are (above) the Majestic and Leviathan; (below) the Belgenland and George Washington. Each of

UNE DAILIES, PRINTED AT SEA

these vessels, on leaving New York, takes aboard a supply of papers—one set for each day of the voyage—with features material already printed and blanks for news. News is sent by radio every night, and the ship's printing press imprints it in the blank spaces

passengers of almost every important ocean liner on the globe!

The particular aim of The Chicago Tribune in supplying news to ships was to provide American news for American travelers. But the growth of the service to embrace a number of steamship lines flying foreign flags has enlarged the scope of the enterprise. The nightly news report for ships, therefore, is made up to contain an impartial digest of the world's news, together with concise stories on American domestic, political and governmental happenings, sporting news, and New York stock market prices.

Two Yachts Take the Service

Originally, The Chicago Tribune sent its news summary only to ships of the United States Lines, but now 17 Atlantic companies are subscribers, along with two private yacht owners.

While the ocean news service has been growing, The Chicago Tribune has also been extending its publication of miniature newspapers on ships in the Atlantic service, the papers being printed under the name, The Chicago Tribune Ocean Times.

Several years ago a paper was printed and distributed on the United States Lines, but later the White Star, Red Star, Royal Mail, and Atlantic Transport were taken into the enterprise with the result that the Chicago Tribune Ocean Times is served daily to passengers on more than 20 ocean liners during voyages to and from Europe. Sixty-five other ships are subscribers to the news bulletin service, and use it in getting out their own newspapers. The numbers vary somewhat with the number of ships in service.

One interesting feature of the ocean news dispatch as radioed nightly through a traffic arrangement with the Radio Corporation of America, is found in the fact that prepared headlines are sent out as well as the text of various news items.

The New York correspondent of The Chicago Tribune, who edits this service, selects four or five lead-

ing news stories of the night, "makes up" an imaginary page 1, and radios the stories in the order of their importance, accompanied by their display headlines.

The radio operators on ships receive the news according to a standard formula and turn it over to the printers aboard ship. The type is then set—some of the ships have linotype machines and others set by hand—and the wireless news is then printed on blank pages left in predated newspapers of 8 to 20 pages which the ship took on board already printed when leaving port. Through this system, the passenger gets a complete, although miniature metropolitan newspaper.

Through this dual enterprise, The Chicago Tribune is furnishing both news and a newspaper to passengers on five steamship lines, and is supplying news in bulletin form to ships of a dozen additional lines. The ships which get the newspaper are supplied with typical American reading and advertising matter, cartoons, pictures and features, prepared and printed in advance in addition to the wireless news fresh each day. The lines now being served with The Chicago Tribune Ocean Times follow:

White Star Line, Red Star Line, United States Line, Royal Mail Line, Atlantic Transport.

Twelve Lines Take the News Service

The following lines get The Chicago Tribune Ocean News Service:

Cunard Line, French Line, United American Lines, Anchor Line, Norwegian American Lines, Swedish American Line, North German Lloyd, Pacific Steam Navigation Company, Furness Bermuda Line, Lloyd Sabaudo Line, Navigazione Generale Italiana Line, Lamport & Holt.

The Radio Corporation of America, in transmitting the news, uses 200 kilowatts of power and sends on 13,500 meters wave length through station WRQ at Marion, Mass. Static and other interference is overcome, so that no traveler on the Atlantic ocean need

now be without his morning newspaper and his summary of the world's news.

MEET THE MEN AND BOYS WHO PUT TRIBUNES AT YOUR DOOR!

You May Not Think it, but Brains, Organization, and Devotion to Duty Are Needed to Get that Paper There Every Morning

OFFICIAL TRIBUNE CARRIERS. Getting newspapers on the doorsteps of hundreds of thousands of subscribers every morning is a complex and gigantic task; and as might be imagined, different newspapers, and the newspapers of different cities have solved it differently. The Tribune has found that in a widespread city like Chicago, the best results are obtained by dividing the territory into small districts, appointing an Official Tribune Carrier in each district, and holding him responsible for correct and punctual deliveries to the homes in his district.

The Official Tribune Carriers (that is, the distributors) buy their newspapers at wholesale rates, sell them to individuals at retail, and collect from the subscribers. To that extent they seem like ordinary merchants. But there the resemblance ends.

The Official Carrier's business, for one thing, has been largely built up for him by The Tribune. The Tribune has secured at its own expense the subscription orders which the Official Carrier fills.

If a subscriber moves into another district The Tribune sends the new address to the new Carrier; it also dispatches a verifier at least three mornings to see that the paper is delivered to the new address properly. When an Official Carrier is sick, The Tribune sees that the route is delivered properly.

Another form of aid is The Tribune subsidy, given in cases where a subscriber is located some distance from ordinary routes or from transportation, as is often the case in outlying districts. Suppose that

some wealthy merchant buys a farm near one of the Chicago suburbs, builds a palatial home as far from the road as he can, and then subscribes to The Tribune. Two or three such deliveries are all that one Carrier Boy can make in a morning; and the Official Carrier could not afford to pay a boy's regular wage for serving that small a number of subscribers. But The Tribune insists that its papers are to be available to this man; so to preserve the Official Carrier from loss, it subsidizes him to make the delivery. In all such cases it costs The Tribune more than it receives to deliver the paper, and in one typical case it costs The Tribune $3.50 a week to deliver a paper for which the subscriber pays sixty cents. More than thirty routes in sparsely settled neighborhoods must be thus subsidized at present.

Another form of aid is the bonus and premium system financed by The Tribune to keep the Official Carrier's delivery boys accurate and punctual. To conduct this aid, The Tribune furnishes coupons to each Official Carrier, who awards them every month to the boys in his organization as follows:

Monthly award received, regardless of other factors, while employed as a Carrier boy.....200 coupons.

For each Daily Tribune subscriber on the boy's route on the last day of the month.....1 coupon.

For each monthly delivery record containing not more than 1 (one) complaint from a subscriber....25 coupons.

For each monthly delivery record containing not more than 2 (two) complaints.....10 coupons.

The coupons are exchangeable for athletic goods, bicycles, radios, raincoats, etc., or for cash. The scale of awards is generous, surprisingly few coupons being required for prizes. These premiums are in addition to the regular pay received from the Official Carrier. Complaints and non-attendance cause deduction from the number normally received.

The Tribune offers also a substantial cash bonus to every boy whose attendance record has been perfect during the winter months.

OFFICIAL CARRIERS

Another feature of The Tribune's co-operation is the fund it maintains to finance Carriers. These franchises are valuable, and a man wanting to enter the business, or to take over a better territory, must buy out the man on the ground. Formerly the newcomer if he had no capital, borrowed where he could, and frequently paid the lender extortionate rates of interest.

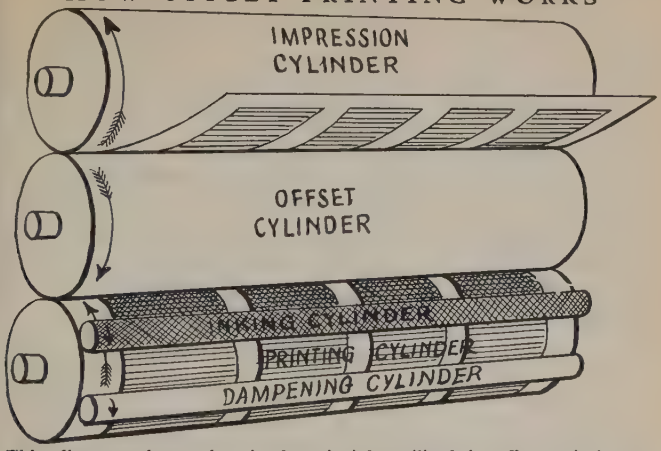
To remedy this situation, The Tribune some time ago set aside a fund of a quarter of a million dollars for taking care of such cases. With this fund available, The Tribune is able to finance any Carrier or a newcomer who shows promise of being able to do the work, whenever a good man is needed for a vacant territory, and no one with sufficient working capital is available. The Tribune loans the new Carrier as much as he needs, charging only the bank rate of interest, and fixing the rate of repayment at the amount its experience indicates as fair to all concerned.

Thanks to this fund, the Official Carrier business comes near to being ideally organized. It places a man's future squarely upon his ability, and ability alone—for whenever the right man needs it, The Tribune will meet any reasonable need for capital.

A Good Carrier Can Get Rich!

With such co-operation, and with a commodity like The Tribune as the basis of their business, many of the Official Carriers become rich through intelligent development of their business, coupled perhaps, with a store, sale and delivery of weekly and monthly periodicals, and other activities that can be fitted in efficiently. The fact that total earnings of more than $25,000 a year are possible in the business, enables The Tribune to maintain an extremely high grade organization, and this, coupled with the fact that this valuable right can be lost at any time for bad service, insures Tribune readers practically perfect home delivery under all circumstances.

HOW OFFSET PRINTING WORKS



This diagram shows the simple principle utilized in offset printing to achieve the beautiful, soft effects characteristic of the method. The material to be printed is worked onto the printing cylinder (shown at the bottom) by a process akin to lithography. This cylinder prints onto the rubber-blanketed offset cylinder in the middle, and this cylinder then transfers the ink to the paper, as the latter passes between the offset and impression cylinders. Because the ink is "laid on," so to speak, relatively fine designs may be imprinted upon coarse paper.

OFFSET PRINTING. Offset printing, with its high class effects comparable to those obtained from lithography, utilizes the following basic principles:

1. The offset printing surface is prepared much as a lithograph printing stone is prepared, but a zinc, aluminum, or other metal plate, is used instead of flat stone.
2. The metal plate is curved for rotary printing. It rotates, however, not against the paper, but against a blanket cylinder. The paper then is brought in contact with the blanket by an impression cylinder. The resulting impression is softer than if taken direct from the hard plate cylinder, since the ink is "lifted" off the blanket ("offset") to the paper, rather than being *pressed on* the paper by ridged metal surfaces.

The basic principle employed in making the plate

is the same as that used in stone lithography—that is, that grease and water will not mix. The design to be printed is drawn in crayon, fixed onto the plate, and covered with a solution which repels water. The stone or plate then is dampened, the crayon drawing washed off with turpentine, and a slightly greasy ink is applied with a roller. But only those portions which are to print—that is, the parts which had been protected during dampening—will take the ink, since the water on the other parts repels it; so only the design is inked, and transferred to the blanket cylinder.

"Graining" Makes the Process Possible

One special process is needed, however, to make this action possible. A smooth zinc or other metal plate will not take water properly, unless it has been "grained," or slightly roughened, to provide little depressions for holding water.

The grain is applied by placing the sheet in a shallow tray together with a quantity of glass or wooden marbles, sand, and a sprinkling of water and then setting the tray in motion by means of machinery so that the marbles and sand rolling over and over the surface will produce the grain. As soon as the surface of a plate is sufficiently grained it is taken out of the graining machine, thoroughly washed and then bathed in alum water to harden it. This makes it ready to use.

ONTARIO PAPER CO. *See* Paper and Paper Manufacture.

ORDER DEPARTMENT. The advertising order department is something akin to a clearing house for all branches of the advertising department. All advertising that appears in The Tribune passes through the order department in some form or other. Here are kept (besides the record of the advertising copy and order), an account of all plates, cuts and mats used by advertisers. The order department is ultimately responsible for all advertising that goes into

the paper; and by the same token if an ad is mysteriously missing from the paper the order department gets the blame.

OUTLINE LETTER. This style is used where large type is required, particularly as display type or headings in advertisements, and where the use of solid type would give too much black on the page. The type face, in this case, is so constructed that nothing but the outline of the letter prints (*see* Type).

OVALING MACHINE. In bygone days, when an artist wanted to draw an accurate oval or ellipse, he procured three pins and a piece of string. Then he proceeded to draw his oval in the way shown by the picture on a following page. (Also see note below for the principle of the method.)

This method still finds use by "free lance" artists who don't have much of this sort of drawing to do. However, in all large art departments, there are hundreds, or even thousands of ovals to be drawn every year to serve as frames or edges for pictures. Drawing them by hand would be too slow; so in these departments such work often is done with an ingenious machine, called an *ovaling machine.*

NOTE: The principle of an ellipse is that the *sum* of the distances from any point on it to two points called the *foci* always is the same. In drawing the ellipse, the artist sketches roughly the ellipse he wants, then determines his foci, and adjusts pins and string, as shown in the drawings on a following page. After these preparations are made, he presses a pencil against the string from the inside and pushes it around from side to side, being careful to keep the string taut. This satisfies the requirement; for one portion of string measures the distance from the pencil at any point to one focus (or pin) and the remaining portion measures the distance to the other pin, while the whole string measures the *sum* of these two distances, plus the distance between pins. Since the string does not change its length, this sum always is the same; and keeping the pencil pressed against it forces the pencil to follow a course which will produce an oval.

This machine uses the same principle as that underlying the pins and string, but does the work with machine accuracy. It consists of two movable arms, each attached at one end to a movable pivot. They are joined to each other by a collar which permits the arms to move freely, but insures that they cross at some one point. This collar bears a device in which a pen or pencil may be clamped; and there is a driving arm which rests against the collar and tends to drive it in a circle, but lets it slip enough to conform to the control exercised by the arms.

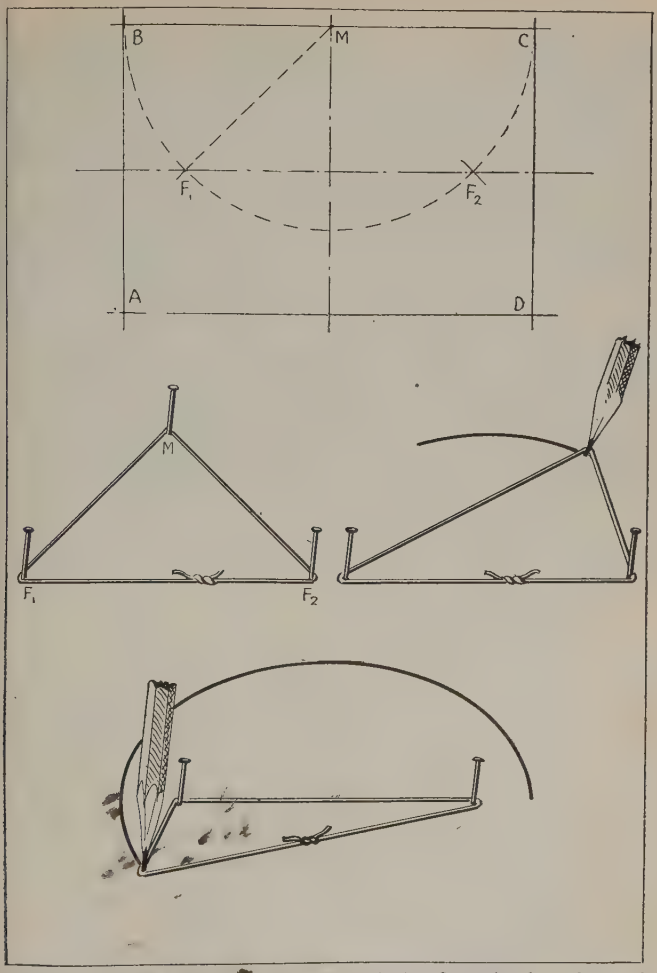
To draw an oval, the artist first sketches roughly the shape of oval wanted, and places the sketch under the drawing point of the machine. Then the pivots of the arms are set at what seem to be the right *foci*, and the driving arm pushes the collar around (this corresponds to pushing the pencil around under control by the string). The pivots are altered until the machine is drawing exactly the oval desired. Then a pen is substituted and the oval is drawn with ink. The whole process takes as long to describe as it does in actual execution.

The two arms on which adjustments are made are graduated to thirty-seconds of an inch. The machines will draw circles of any diameter up to 20 inches and ellipses of any proportion up to 18 by 30 inches, and are scientifically and mechanically accurate.

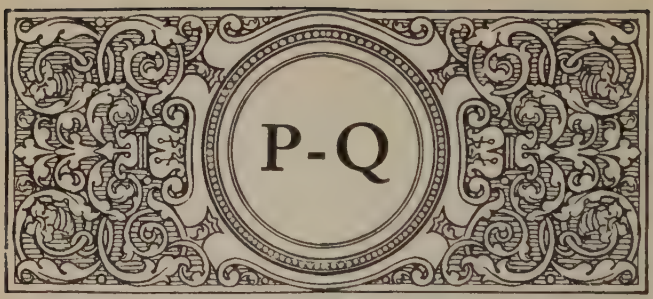
In addition to their use in drawing ovals in the art room, these machines are largely used for trimming rectangular photographs to ovals or circles for mounting in groups, and for cutting half-tone or line negative films that are to be stripped into other negatives of backgrounds or groups, or that are to be finished in oval or circle style. They also are employed by photographers for trimming portrait prints to any required size for mounting, and by lithographers for laying out ellipses and circles on stone or zinc.

OVERLAY. *See* Makeready.

HOW AN ARTIST DRAWS AN OVAL



When an artist wants to draw an oval, he first sketches the oval roughly, then surrounds it with a rectangle such as ABCD above. (The rough oval is not shown.) Then he draws lines dividing the rectangle in half both horizontally and vertically, and, using the middle point (M) of the top line as a center, he draws a semicircle (BF1F2C) connecting the upper corners. Then he inserts pins at F1 and F2, where the semicircle cuts the horizontal center line, and at point (M). Next he ties a string around the three pins as shown in the middle of the page, replaces pin (M) with a pencil point, and by working the pencil around inside the string as shown, he draws the oval.



P. AND A. These letters stand for Pacific and Atlantic Photos, Inc., the name of one of The Tribune's important subsidiaries and one of the largest newspaper photographic services in the world.

The Pacific and Atlantic, whose domain is bounded only by the limits of the earth, was organized and commenced operating on January 1, 1922. Within a period of five years, it rose to its present leading position, and its operations have been so extensive that its files can produce pictures of every event and personage of international importance within that time, from Harding to Coolidge, from Calcutta to Labrador. By using every device and invention known to modern science, including the airplane and telegraph, cable and radio transmission of pictures, the Pacific and Atlantic has been able time and again to achieve notable picture scoops of important events—the havoc wrought by a monsoon in far-off China, the coronation of an Egyptian king, the landing of the world flyers on the bleak plains of Labrador, to mention only a few of them.

It Combs Thirty-One Countries for Pictures

The Pacific and Atlantic maintains offices in New York, Chicago, Boston, Philadelphia, Washington, San Francisco, Los Angeles, London, and Paris, and has correspondents throughout the United States and 31 countries. The photographic staff numbers 84,

This is a glimpse of the Chicago headquarters, with some of the files containing pictures of all important places and people in the world, as it looks when a consignment of important pictures arrives.

aside from those employed by co-operating papers, of which it serves about 250 all over the world.

PANTOGRAPH. Frequently the artist is called upon to reproduce a line drawing in a size larger or smaller than the original. He can do so easily by means of the pantograph. This is a lazy-tong arrangement of bars, pivoted and bearing two pencils. One of these is a tracer, which follows the lines of the original, and the other draws the new copy larger or smaller than the original, according to the adjustment made.

PAPER AND PAPER MANUFACTURE Imagine one-third of a square mile of forest stripped of its trees in one day. Imagine all these trees poured into a giant hopper, with carloads of sulphur, limestone and clay, floods of water and tons of coal to provide heat. Then figure that all this enormous quantity of material goes into the making of *one* Sunday Tribune, and you will get some idea of the tremendous paper needs of this publication.

WHERE NIAGARA'S POWER HELPS

This is the huge mill at Thorold, Ontario, a short distance west of Niagara Falls, which makes most of The Tribune's newsprint. Beyond the left-hand end of the picture is the Welland Canal, where Tribune

To state it another way, if all the Tribunes printed in a year were opened up and the printed sheets were placed end to end, the resulting strip would go around the earth at the equator, with enough left over to reach from Chicago almost to Boston. Again, the total weight of newsprint consumed in a year is over 130,000 tons—or enough for a fair sized trainload a day.

So greedy are The Tribune's presses for carloads, and even trainloads, of paper, that the Tribune has been compelled to develop a producing organization spanning half the North American continent, and employing several thousand men to meet this one need alone.

How this giant organization functions is told in various places (*see* Steamers; Timberlands). In this article will be told the story of The Tribune's paper from the time the logs from which it is made arrive at The Tribune's mill at Thorold, Ontario, near Niagara Falls, until the paper is loaded into a freight-car or a steamer for transport to Chicago.

MAKE PAPER FOR THE TRIBUNE

boats arrive with pulpwood from Tribune timberlands in Quebec. From this end the material passes to the right, becoming paper en route, and is dispatched by scores of freight cars to The Tribune in Chicago.

To begin the story, let us see what paper is.

Essentially, paper is nothing but a mass of fine vegetable fibers, tangled and matted together in much the same way that fibers of hair are matted together to form the felt in a man's soft hat. The first great division of the paper family comes, then, with the kind of fiber used.

Experience has shown that flax fiber, cotton fiber, and the fibers or microscopic splinters obtained by crushing or grinding certain kinds of wood, have the desired ability to tangle themselves together firmly enough to form paper. All modern paper therefore contains one, two, or even three, of these kinds of fiber. Flax and cotton fibers (usually obtained by working up clean linen or cotton rags) make the best qualities of paper. The less expensive grades, including the paper on which newspapers are printed, are made of wood fiber.

To make paper, the essential process is first to reduce the substance used (in the case of The Tribune, this is spruce logs) to fine particles or fibers. This

is done for wood either by grinding wood to pulp or by using chemicals which soften the pieces of wood and cause them to fall apart into their constituent fibres (this process produces *sulphite* or *soda* pulp). Then the fibers, carried in water with or without additional substances to give color and texture, are flowed on to a wire screen and jiggled or shaken until they mat themselves together. The water then is drawn off, and the sheet of tangled fiber is squeezed and heated until it dries into a sheet of paper.

If the process is carried only this far, the resulting paper is weak, rather rough surfaced, and not particularly clear in color. It is passed through a set of metal rollers to give it a fairly smooth surface, and it is ready for use as newsprint.

If the paper is passed between several more rollers to compact it and impart a smoother finish, it is said to be calendered and is called "Machine Finished" or "M. F." paper (*see* Machine Finished Paper). If "sizing," or chemicals designed to give "body," were added before the paper was made, and the sheet was calendered, the resulting paper is called "Sized and super-calendered," or "super" for short.

If a well made sheet is coated with the right kind of clay, and then calendered so that it has a smooth and glossy finish, it is called *enameled,* or *coated,* paper (*see* Enameled Paper). There are also special kinds, such as *bond, ledger, and tissue* papers.

The Fascinating Story of Newsprint

Since we are dealing with The Tribune, however, our interest is in newsprint and the way in which it is made. This begins with the impressive scenes that occur whenever one of The Tribune's steamers approaches the Ontario mill with a load of spruce logs from the Tribune timber lands in Quebec. As soon as the steamer is made fast, the deckhands swarm over its load, tumbling logs into hammocks made of rope. Whenever a hammock has been filled, it is swung high and wide by a derrick, and one end of the hammock

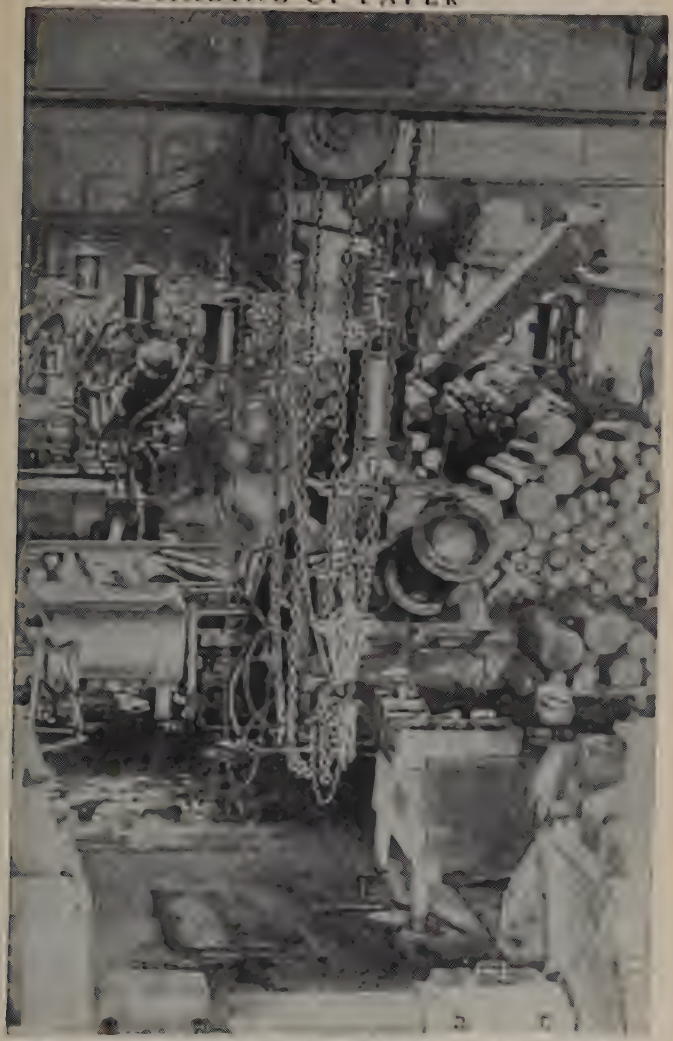
STORING THE LOGS AT THE MILL

Top: Logs lifted from the deck of a steamer are thrown into the pond at the mills and floated across to be built into huge storage piles such as the one at Thorold, Ontario, shown in the lower picture. You can glimpse the Welland Canal winding along behind the pile.

THE GRINDING OF LOGS

A general view (on this and the opposite page) of the wood grinding machines in one of The Tribune's paper mills. It is here that the logs are subjected to the initial step which will eventually result in paper. Inside each of these machines is a giant grindstone whirling at high speed. Logs are forced against these stones and ground to pulp. The logs are floated to the grinding machines along narrow troughs, one of which

IN THE MAKING OF PAPER



may be seen in the picture. Workmen thrust them into a box-like opening in a turret of the machine. When the door is closed a pneumatic piston forces the logs under tremendous pressure against the stone and a hot, white slush of ground wood flows out. Each of the machines shown has three turrets, so you can see that an immense amount of pulp is made each day.

is released just as the swing reaches its apex, hurling the logs into a pond. At the opposite side of this pond the logs are pushed on a chain conveyor, which builds them into a pile of 30,000 to 40,000 cords, a young mountain of spruce wood.

From the woodpiles the four-foot logs move on chain conveyors to slashers which saw them into two foot lengths. The stream of logs then divides, those destined for mechanical or ground wood pulp going to the barking drums or tumblers, and those designed for chemical or sulphite pulp to the rossing machines.

The Story of Plebian "Wood" Pulp

If we follow the logs destined to be ground into wood pulp, as soon as we enter the mill, we come to the "barking drums." Each drum is a huge revolving steel cylinder in which the logs and water churn around until the friction with each other and with the sides of the drum strips off the bark. The logs are admitted at one end of the drum and worked out at the other. As they tumble out they are inspected and those not clean are sent back for another trip.

From the barking drums the logs go to a reservoir from which they are floated, in long narrow tanks, to one or another of the woodgrinding machines. These machines grind each log to pulp merely by pressing it against the rim of a huge grindstone. These stones, 54 inches in diameter and 27 inches thick, whirl at 250 revolutions a minute inside steel casings. Three turrets project from each casing. The logs are piled in these turrets so that the bottom logs rest against the rim of the stone. The door of the turret then is closed and pressure is applied to the top forcing the logs against the grindstone. Water flows over them all the time and pulp or "slush," as it is called, flows in a sluggish stream almost boiling hot from friction, out of the bottom of the machine.

This slush contains resinous material in solution and slivers, both of which must be removed. The slivers are taken out by mixing the pulp with water

WHERE LOGS BECOME PULP

The turret behind the workman contains the logs which are being forced against a grindstone. The resulting pulp emerges below the turret.

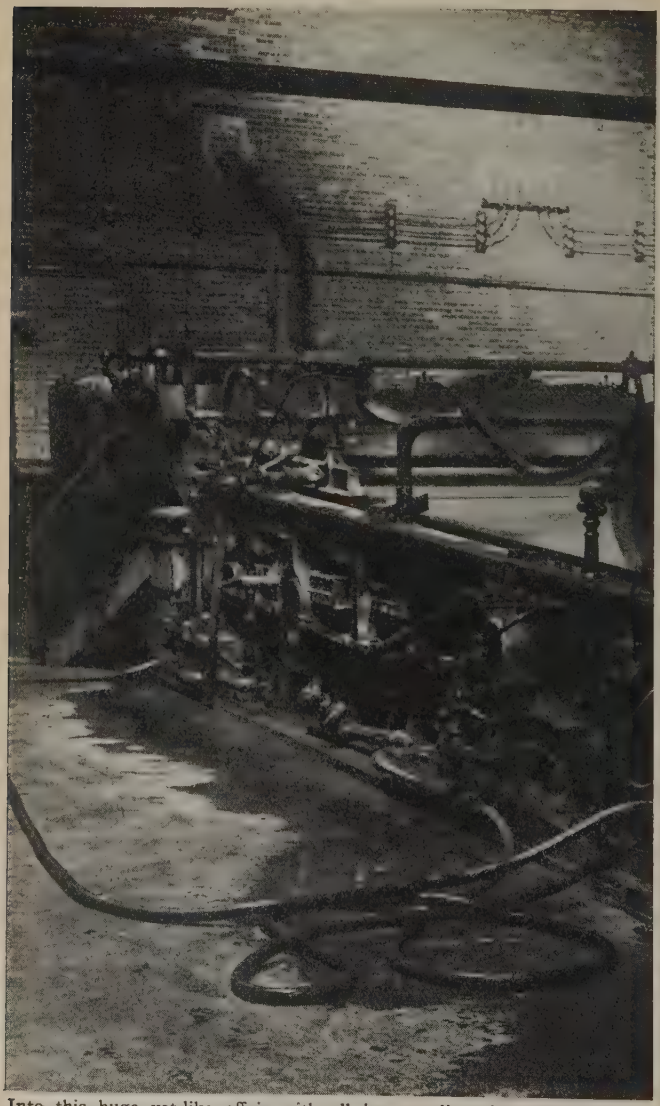
and running it over screens which permit all the fine fibres to pass through with the water but reject the coarser ones. These screenings are used to make coarse, heavy wrapping paper.

By running the pulp between two cylinders, the lower one made of fine copper screen, the water carrying the resinous matter is removed. Fresh water is then added to the pulp and it goes to the mixing tanks, where 75 per cent of mechanical pulp meets 25 per cent of chemical pulp.

"Sulphite"—the Aristocratic Pulp

Chemical, or sulphite, pulp is of higher quality than ground wood pulp. Also it is more expensive, be-

ONE FAST TRIP TURNS



Into this huge vat-like affair with all its complicated mechanism goes the wood pulp, greatly diluted with water. It falls on an endless wire belt, down which it rushes, losing water all the way and becoming

PULP INTO NEWSPRINT

felted or matted into a hazy sheet of wet paper. The movement is from left to right, and a given amount of pulp completes the journey and the transition into paper in three seconds.

cause the process of making it is more complicated.

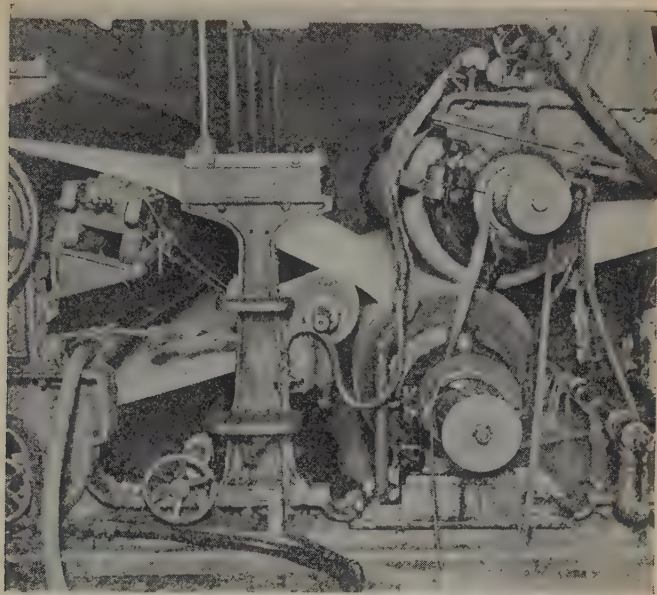
Logs destined to become this more "exclusive" product first have their bark removed by knives. This process is more thorough than the cleaning given by the barking drum, and involves the loss of some of the wood. The cleaned logs are chopped into chips about an eighth of an inch thick and a half inch square. Successive screens remove the larger shavings and sawdust and the chips are dumped into the digestors for chemical treatment.

Meanwhile a start is being made on preparing the necessary chemicals by burning sulphur. The resulting sulphur dioxide gas is cooled and then admitted to the bottom of a tower filled with limestone. Water trickling down over the stone unites with the lime and the sulphur dioxide to form a strong solution of bisulphite of soda, which is then stored for use in the digestors.

The digestors are steel cylinders or boilers about the height of a three-story house, lined inside with brick to protect the steel from the action of the acid and to hold in the heat during the cooking process. A digestor is filled with chips and as much bisulphite liquid as it will hold. The digestor is then sealed, and live steam is forced in. The mixture cooks under 80 pounds steam pressure for eight hours. At the end of this time all resinous matter has been dissolved from the wood, and the chips have fallen apart into loose fibers. A valve at the bottom of the digestor is opened and the 80-pound pressure blows the whole mass out into a big vat. Here it is washed for hours before being sent through the same screening processes as the ground wood pulp.

Chemical pulp is made up of finer, longer fibers, and has less resinous or ligneous material, than mechanical pulp. The difference between them is indicated by the fact that a cord of wood makes 1,300 pounds of chemical, or 2,300 pounds of mechanical pulp (dry weight). The sulphite pulp gives the paper strength

WHERE THE PAPER IS BORN



The first jump of the new-made paper sheet from the wire screen on which it is changed from liquid to solid, to the felt blanket which assists in drying it.

and flexibility, but the mechanical pulp is necessary to give it the porous or blotter-like characteristics which enable it to absorb ink from cylinders on high speed presses. Paper made of nothing but sulphite could not be used for newspapers because the ink would smudge.

How the Paper Is Made

Once the pulp is made, everything is ready to mix the "soup" from which the paper is to be made. Into the mixing tanks go mechanical pulp, chemical pulp, pulp secured from old copies of The Tribune and waste paper from the presses, white clay which acts as filler and smoother, bluing, and alum; and all are beaten up together. The mixture passes through a Jordaning machine which tears the last possible sliver to pieces and mixes the whole thoroughly; more water

DRYING, CALENDERING AND

This picture, which is a continuation of that on the opposite page, shows the winding and re-winding apparatus and the calendering stack — the part of the machine back of the workmen — at work in the manufacture

of Tribune newsprint. The long row of dryers through which the paper passes after it leaves the screening vat and from which it passes to the calendering stack are shown on this page.

is added and the pulp is ready to be made into paper.

As we saw a while ago, the real secret of making paper lies in jiggling or shaking the prepared fibers until they mat themselves together into a continuous sheet. While there used to be many ways of doing this, practically all paper nowadays is made on "Fourdrinier" machines.

The principal part of a Fourdrinier machine is an endless belt of fine-mesh wire netting about 72 feet long and from 162 to 201 inches wide. It is in the form of an endless belt, and the wet pulp is flowed onto it at one end. Since the screen is a belt, the distance traveled by the pulp in passing over it is about 36 feet and the trip takes only a few seconds, since the pulp moves at the rate of 600 to 1000 feet a minute. The screen has a mesh of 65 wires to the inch, and the water sinks through these meshes as the pulp flows out on the screen. The motion of the screen makes the pulp fibers interlace as the water drains and they settle on the wire.

During the first instant that the pulp is on the screen, water drains through the holes by gravity. The next instant it passes over vacuum boxes which suck the water out more rapidly and mat the fibers more firmly. Within three seconds the milky liquid has been converted into a sheet of paper which passes off the end of the screen between two great rolls that squeeze out still more water.

On leaving these rolls the soggy sheet is strong enough to make the jump unsupported to another series of cylinders called press rolls, where it is further squeezed and dried by enormous wool blankets running in endless belts. From the press rolls it passes to a series of thirty-two drying cylinders filled with live steam and covered with blankets to absorb the moisture. Very delicate adjustment is necessary to keep all parts of the paper machine working at just the proper speed. The machines are each about 200 feet long and the paper must be kept at

ANSWERS TO COMMON QUESTIONS

How much paper is used in an issue of The Tribune?

Based on the consumption of a typical week, a 48-page daily paper, circulating 750,000 copies, would require approximately 285 tons of newsprint. A Sunday issue of 164 pages circulating 1,250,000 copies, would use about 1300 tons of newsprint and 240 tons of roto paper and 65 tons of comic paper. These weights vary with changes in the number of pages and the circulation.

How much ink does The Tribune use?

For a week of papers as above, The Tribune would use over 52 tons of black ink, over 2½ tons of colored ink for comics, and over 22 tons of roto ink—the latter two in the Sunday paper.

How much pulp wood is used in an issue of The Tribune?

About 399 cords to a daily issue as described above, and for the Sunday issue about 1820 cords.

How many acres of trees are cut for an issue of The Tribune?

This is extremely variable. A typical cut for a daily issue as above would be 48 acres, and for the Sunday issue 240 acres.

How long does it take to print The Tribune?

The battery of 72 black and white press units runs seven hours daily. A smaller number runs longer toward the end of the week printing feature sections of the Sunday paper.

These answers to questions frequently asked The Tribune, are, of course, approximate. Daily fluctuations and constant growth make completely accurate answers impossible.

sufficient tension all the way through. Each section of the machine must run a little faster than the one behind it because as the paper dries it stretches.

Polishing and Cutting Finish the Job

The final touch of the machine is given by steel calender rolls which polish the paper immediately before it is wound on long steel spindles. Before being shipped it must be rewound from these on cores, the edges being trimmed at the same time and the roll of paper, which comes from the machine 162 to 201 inches wide, is cut into various widths, so that the web, when unrolled, will fit the presses.

These rolls are wrapped with extra heavy paper made on other machines from the pulp rejected as too coarse for newsprint. They are loaded in box cars which are switched into the mill within a few yards of the end of the paper machines, and shipped to The Chicago Tribune.

Another mill near Tonawanda, New York, produces paper for The Tribune's rotogravure sections.

PAPER BUYING. The first point to be settled in paper buying is the kind of paper needed. The principal classes of paper are as follows:

Book papers, divided into those suitable for half-tones, such as enameled or coated, super, machine finish (M. F.), and newsprint, and those not suitable for half-tones, such as antique finish, eggshell and bible;

Writing papers, headed by bond paper as the great example, and containing many special kinds;

Ledger papers, which are heavy, high grade types of writing papers;

Cover stock, comprising the heavy (usually colored) types used to cover pamphlets;

"Specials," such as blotting, tissue and wrapping papers, papers for lithograph, offset printing, rotogravure and other special purposes.

The methods of manufacture and the principal characteristics of each type are described elsewhere (*see*

Paper and Paper Manufacture; and the articles on the various kinds of paper).

With the kind of paper settled, the buyer comes to the questions of size and weight. Here the first question is whether the quantity to be bought is large enough to warrant a "mill order." A "mill order" is a run of paper made to exact specification by the paper mill, and sold for less per pound than paper bought out of stock, provided a certain minimum quantity is ordered. Where an order is not large enough to warrant a mill's making it specially, the buyer must take paper from a jobber's or local agency's stock and be governed by the customs of the trade in making such purchases.

The Matter of Standard Sizes

For one thing, book papers are standardized on the basis of sheets measuring 25 inches by 38, and usually are sold in ream lots, a ream being 500 sheets. Papers are made in multiples of this size, and there are also "odd" sizes—but 25x38 is the standard size for book papers. The greatest variety of papers suitable for book work, therefore, may be found in this size and its multiples.

Bond papers use a standard size of 17x22, yielding four sheets of the regular 8½x11 typewriting paper. There are, of course, multiple and odd sizes in bond as well as in book stock.

Each grade or kind of paper is made in various thicknesses, the thicker (and therefore heavier) sheets being more opaque and more durable, as a rule. The weight of book paper is always given, as the paper trade says, on the "25x38 basis," and bonds on the 17x22 basis.

In ordering the paper you want, you must, therefore, specify the weight as well as the type and size—and in specifying weight you employ the *basis weight*—that is, in book paper, the weight of a ream of 25x38 paper of the kind and weight you want. Your order, therefore, might read as follows: 5 reams No. 3

Super, 50x38, 25x38—50 basis." This means that you want super paper in sheets measuring 50 by 38 inches, and of such a weight that if it were cut 25x38, a ream would weigh 50 pounds.

PAPER HANDLING. The many hungry machines in The Tribune pressrooms seem to possess an appetite that is never satisfied. We might look upon them as a parade of high-chaired infants, subsisting on a diet of newsprint. We must then regard the paper handlers and the storage room as a sort of pantry, with a great variety of utensils for supplying the hungry "press children."

Freight Cars Come Right Up to Tribune Plant

Consider that it requires nearly 5,000 various size rolls of newsprint in a single week to feed the clamoring presses. To maintain a regular supply for this enormous demand, there is always a steady stream of paper flowing down to the harbour of The Tribune receiving docks. This "harbour" consists of long concrete platforms situated below the boulevard level north and south of the Tower, with railroad tracks bordering them, onto which the paper cars are shunted. Each of these cars has a capacity of 41 rolls of newsprint, a single roll weighing from 1200 to 1600 pounds. The cars are wheeled up to the docks, the doors opened, and the business of unloading is commenced.

Two men are required to complete this operation. They select one of the 41 rolls and together they tip it onto a loading hand truck. This last is a rather novel contrivance having a curved back to fit the paper roll—and at the forward extremity is a wide movable blade, which sags automatically when the men are ready to slide it under the roll to be loaded. This blade having been slipped under the roll, the truck is brought up against the roll so that the curved frame of the truck rests against it. The paper handler then brings the truck down and the blade is now straight, acting as a sort of guard to keep the paper roll from

HERE'S FAST PAPER HANDLING!

The first step of a paper roll's journey from freight car to storage room is shown above. When it is in position, the operator pushes the lever and machinery lifts the platform beneath the hand truck, tossing the paper to the cradle at the left. The platform and truck then return to normal position, leaving the roll on the cradle. By turning the page you can see what happens next.

sliding off the truck. This blade, devised by The Tribune, eliminates the former damage often caused through the edge of the roll being crushed when the weight rested on the edge.

A few feet from the car on the dock is a long handled lever, driven through the floor. The receiving clerk jerks this and presto! Two trap doors open and a small steel platform or carriage leaps into sight. This also has the same cradled effect as the truck, which is now brought parallel with the cradle and the roll is then tipped onto it.

The force of the paper bouncing onto the cradle lights a bulb in the passageway below, thus signaling the man downstairs that a roll of paper is on its way down. His function then is to pull a rope at his hand. This tips one end of the cradle on its axle and away the roll goes down the chute to the storeroom. This chute is about sixty feet long and has a series of rollers on its track to aid the progress of the roll after it has gained the necessary momentum on the first part of its slide. The paper can be stopped and taken off the chute at any point, depending upon the location of the space where it is to be stored.

Paper handling at The Tribune receiving dock has become a science owing to the efficient methods and the many labor saving devices used. Through these the receiving department is enabled to achieve a speed of two rolls a minute. In other words the paper handlers can unload a single car containing 41 rolls in the short and remarkable time of twenty minutes. The Tribune is constantly striving to improve even this speed and in a single month the handlers averaged eighteen cars a day. As told elsewhere (*see* Traffic Department) these methods have eliminated handling damage to so remarkable an extent that they have been adopted as standard for all newsprint shipments by the American Railway Association.

When installing an addition to the press equipment in 1926, The Tribune also made several important

FROM PLATFORM TO STORAGE

After the paper roll has been placed in position as shown on a preceding page, the platform man turns on a warning light in the storage room. When ready for the roll, the storage room man pulls a cord, tilting the cradle — and down goes the roll.

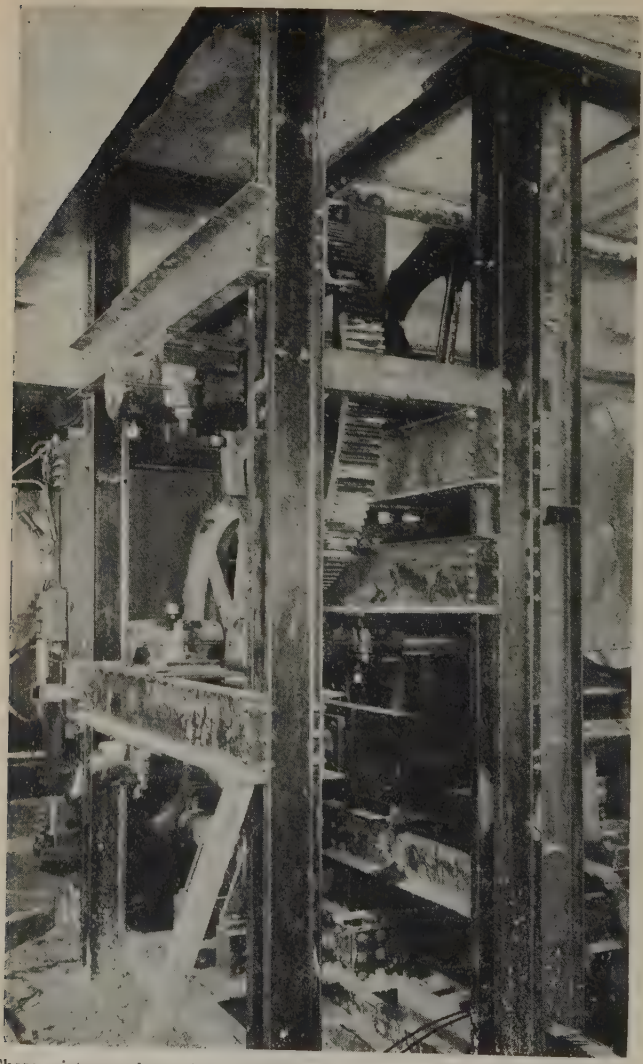
COUNT THESE CARS OF NEWSPRINT—

Some notion of what it means to provide paper enough for The Tribune may be gained by watching the freight cars constantly being shunted into The Tribune's receiving platforms with rolls of paper direct from

THEY'RE NOT ONE DAY'S SUPPLY!

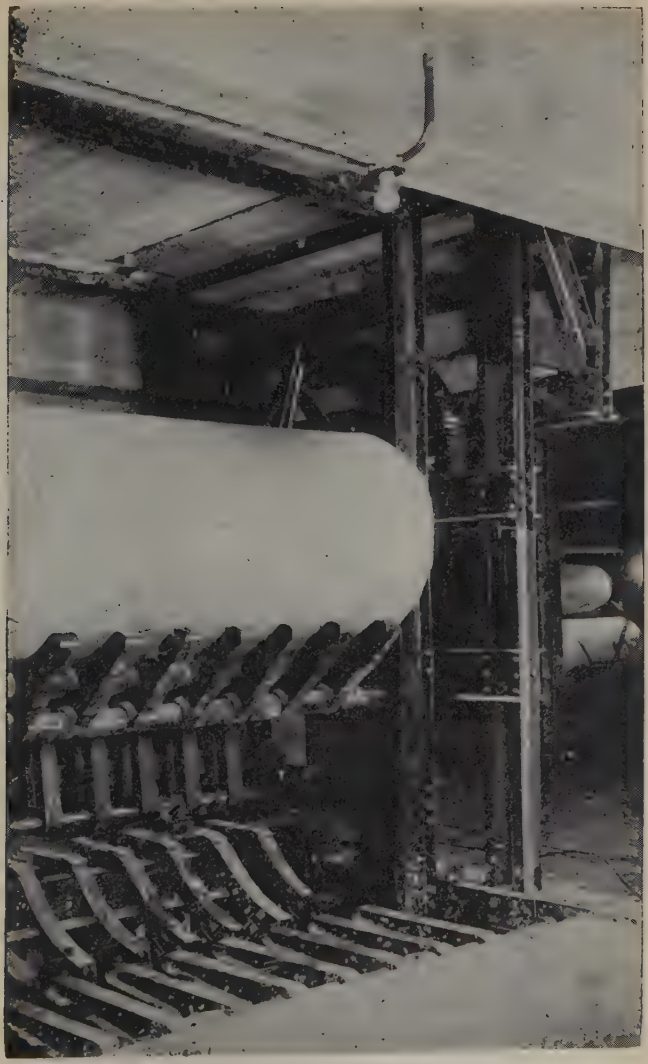
The Tribune's mill. The contents of all these cars, and more, had been transformed into Tribunes by breakfast time the day after this picture was taken.

IT HANDLES 1,500 POUND ROLLS



These pictures show the tray lift which brings paper from storage in the depths of the building to the press room floor. The roll shown is resting on a toothed rack or cradle, which moves on endless chains, one at each side. These chains bring the cradle up the back of the machine as we see it, over the top, and downward into the position shown. As

LIKE SO MANY SOFA PILLOWS



the axis of the cradle continues downward through the floor, through the space between the two rows of teeth at that level, these teeth let the arms of the cradle pass through but retain the roll. The paper handlers then roll it away. The picture was taken during installation in order to show parts which now are enclosed.

additions to its paperhandling methods. Gravity chutes were extended so that paper could be delivered to the fourth and fifth basements below street level. To take the heavy rolls around corners, the installation contains automatic turntables, which move ninety degrees the moment the roll touches them, tip, and send the roll further on its way. An automatic delivery elevator brings the paper when needed from the deep storage basements to the press room level.

PARIS BUREAU. The Paris office of The Tribune, second in importance in Europe only to the London office, directs the work of all Tribune correspondents in France, Belgium, Spain and Switzerland.

It is a tremendously wide field, what with the frequent falling and rising of French governments, the problems of French finance, the League of Nations meetings in Geneva, the Paris divorce mill and the American tourists' antics in the famous Montmarte district.

The Paris bureau uses the time of two staff men and several assistants. In connection with this bureau, The Tribune maintains an important information and service bureau for American tourists. A daily cable is sent to Chicago with the name of visitors who have registered at the bureau. This list is published in The Tribune so that Tribune readers may be informed of the whereabouts of friends and relatives traveling abroad. The Tribune's European Edition published in Paris is a separate enterprise (*see* Foreign News).

PARIS EDITION. *See* European Edition.

PATTERSON, ROBERT W. Robert W. Patterson, son-in-law and successor of Joseph Medill as editor of The Tribune, was born in Chicago, November, 1850. His father was a prominent Presbyterian clergyman, and Robert Patterson grew up in the inspiring atmosphere of a minister's home.

Mr. Patterson began his newspaper career on The Tribune, serving in a minor capacity. Over a period of years he worked up to the position of business-

THE SUCCESSOR TO JOSEPH MEDILL

Mr. Robert W. Patterson, who was business manager of The Tribune at the time Joseph Medill died in 1899. Then he became editor-in-chief, an office which he held until his death in 1910.

manager. Then on the death of Joseph Medill (*see* Medill, Joseph) in 1899, Mr. Patterson became editor-in-chief, a post that he held until his own death, which occurred in 1910. Mr. Patterson had been in active charge of The Tribune for some time prior to the death of Mr. Medill.

Keeping Ahead of the Times

For eleven eventful years Robert W. Patterson continued as editor of The Tribune, and under his able

leadership, the newspaper which many people believed would fall with Joseph Medill, became even greater and more widely read than at any time in its history. This progress was due chiefly to the ability of the new editor to recognize the changing order in American journalism, and not only to keep abreast of it but to keep a step ahead of it! One important phase of the new journalism which Mr. Patterson insisted upon was that the news columns should be kept free from all editorial expression.

During his regime as editor, The Tribune secured some of the notable scoops of its history, including the famous Walsh banks failure, the return of Stensland, absconding president of another Chicago bank. The Tribune inaugurated its campaign for a Sane Fourth, among other reforms, and expanded into new and larger quarters, erecting the fine steel skyscraper which now stands at the corner of Dearborn and Madison streets, being known now as the Union Trust building, and which housed The Tribune until the completion of Tribune Tower in 1925.

Mr. Patterson's death occurred suddenly at Philadelphia, April 1st, 1910. His funeral was one of the most impressive events of the time, because, dying within a few hours of his mother, the service for them both was held in the same church on the same day, the Second Presbyterian church of which Mr. Patterson's father had long been minister.

R. W. Patterson was succeeded as editor of The Tribune by the late Medill McCormick (*see* McCormick, Medill).

PAYROLL AND PAYMASTER. No one is so popular, in most organizations, as the paymaster. On The Tribune, he functions weekly, paying by check to avoid handling huge sums of money; and this makes quite a complicated job of paying several thousand people.

To handle the task, the work is divided into two parts—a payroll department, containing six people,

WHERE THE PAY IS COMPUTED

It takes this many to figure out the pay for the large Tribune family.

and a paymaster, with his assistant. The payroll department makes up the roll, seeing that it is accurate in every particular, then turns it over to the paymaster. The roll serves as his warrant to disburse the money; and thereupon he prepares checks for everybody. Actual payment is made on different days for different departments, in order to prevent congestion and too great a press of work at one time.

HOW THE TRIBUNE GAVE THE PEACE TREATY TO THE WORLD

Patience, Propaganda, and Finesse Were Needed in Plenty to Break through Diplomatic Barriers and Get the Precious Document

PEACE TREATY SCOOP. One of The Chicago Tribune's notable achievements occurred just after the World War, when the peace treaty with Germany was brought to America by a Tribune reporter. It was

in May, 1919, when the senate and the public both here and in Europe, were clamoring for information as to the contents of the treaty and President Wilson was declining to give it.

The acting director of The Tribune Foreign News Service set out to get a copy of the treaty "fairly and squarely." In the European edition of The Tribune he had a powerful lever.

There being no hope of help from the Hotel Crillon, the American headquarters, he resolved on an independent campaign. He published in the European edition a series of powerful Tribune editorials demanding publication of the treaty, and he mailed marked copies to various allied peace delegates whom he believed to have copies of the treaty which they might be willing to part with in the general interest of the public.

One night he chanced upon a peace delegate of one of the allied powers. This man had been getting some of the marked copies of The Tribune. He began talking justice for his country. The Tribune man began talking enlightenment of the American people. They parted.

That was Saturday night. On Sunday, although it was his day off, The Tribune man dropped into his office at noon. On the stairs he met his friend of the night before. He had walked in, turned around, and was going out—uncertain in his own mind for the moment.

Both of them being quite familiar with secret service operations (there were two persons on the European edition believed to be in liaison with allied powers other than the United States) they decided to talk out in the Place de la Concorde. So they entered the peace delegate's limousine and drove through the Rue Royale to Cleopatra's Needle, and there in the very shadow of the Hotel Crillon, they discussed the question of giving up the peace treaty.

Again they parted, and the precious document had

not yet been touched. But the peace delegate had promised to come back the next morning. Monday morning he arrived at The Tribune office with a package. The Tribune was to be permitted to copy the treaty!

But the joy of the moment was turned to utter dismay when the package was unwrapped. The "covenant de la Paix" was some two inches thick, and perhaps 18 by 10 inches in dimensions. Not all the English writing stenographers in France could ever have copied that 80,000 word dream book in time to do America any good. And The Tribune had only two stenographers. And besides, mere typewritten copies, without the wondrous official maps that lay between the covers, would have been but the skin of the grape.

The timid delegate became a bit flustered, wrapped up the book, and said he could not leave it without another conference with his colleagues. He departed by the circular stairway, taking his treaty with him.

At Last the Treaty Is Handed Over

There was another long conference that night—lasting into the early hours. There was no one present who wanted to hurt Woodrow Wilson maliciously. But there were a great many hundreds of millions of people throughout the world who were entitled to know every dot, dash and cross in that treaty. Incidentally none of the terrible bugaboos with which the world was threatened if the treaty was published prematurely ever came to pass.

Tuesday afternoon, 50 hours after the actual parleys had begun, the treaty was The Tribune's. Still wrapped in the butcher paper that contained it when it first came to The Tribune bureau, it lay there, ready to be sent home.

But who could run the censor guard, and take it to Chicago?

The peace delegate was there, talking. Very low, very earnestly, very slowly.

"I want you to know that the life of my nation is at stake," began the delegate. "I want you to know my own life is at stake in giving this treaty to America. Men in my country are killed on less pretext than the passing from my hands of a document such as this, and the killer becomes a hero. I put my nation and my life in the hands of your newspaper and your country. I ask your pledge that the source be confidential. Your word of honor as a gentleman will be enough."

Years have passed since the war, but no one ever has known who gave The Tribune the treaty of peace.

Getting the Treaty Across the Ocean

Getting back to the situation in Paris. The problem was not entirely settled. How to get it to Chicago? It was a puzzle, which was solved by the entrance upon the scene of another Tribune man, fresh from Russia. He was on his way home and even had his passports. He was to leave for Brest and his steamer that very night.

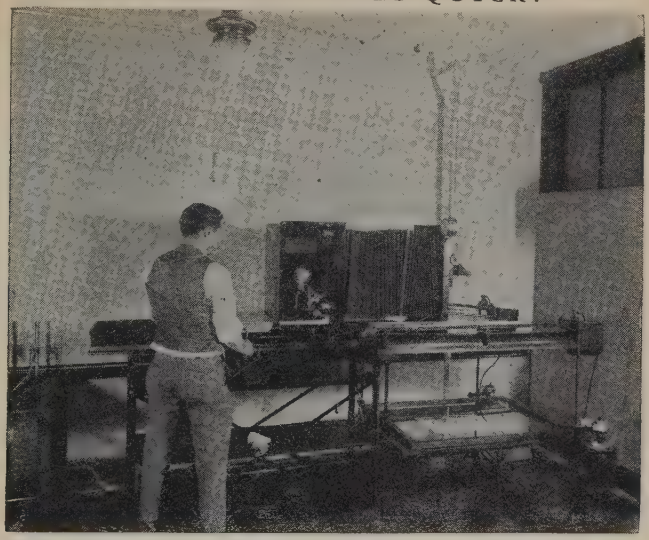
In his traveling bag, the treaty was soon safely stowed, and on the way to America. But was it safe? Would his baggage be examined? And, if found, would the treaty be confiscated? There followed fourteen days of anxiety in Paris, until a cable from The Tribune told that the treaty had arrived safely in the United States.

How it was instantly taken to Washington and handed over to Senator Borah, who had it read into the Senate proceedings, and so gave it to the world —all this was told by The Tribune at the time. And in addition to thanks for a great public service rendered, there was a general acclaim for one of the greatest of all feats of newspaper enterprise.

PEN AND INK DRAWING. *See* Artwork.

PHOTOSTAT. Photostats are somewhat dim, quickly produced photographs which find wide use in art and publishing work. To make a photostat, the original is placed beneath the camera, which is arranged to

IT MAKES COPIES QUICK!



This is the photostat machine, designed to make special photographic reproductions of drawings, type, pictures, etc.

photograph downwards, and a photographic exposure of it is made on a sheet of sensitized paper, which comes from a roll in the machine itself. By turning a crank, the exposed paper is thrust into the developing solution, which is contained in the photostatic machine. The printed portion is cut from the roll, developed, and ejected as a negative or reverse copy. This is exposed and developed in turn, and a positive print results.

The photostat may be reduced or enlarged as compared with the original, and the process probably is the speediest and at the same time the most inexpensive method known for making a perfect fac-simile of any letter, document or blueprint. Added to this speed, photostating is done at a low cost, and furthermore, since it is a photographic process, there is no time wasted in checking or proofreading the original. It is used also to give reproductions of pictures in

altered sizes, as an aid in judging their appearance when reproduced by an engraving.

PICTURE PAGES. With the invention of the half-tone, a real interest in newspaper pictures took hold of the readers. The editor could pick and choose the kind of pictures his class of readers wanted to see. He had widened his field and his circulation began to climb. The old days of assignments and sketch artists had slipped back into the dark, dim past.

An Embarrassment of Riches

Nowadays, in making up a back page of pictures late every afternoon for the next morning's paper, the picture editor has a selection of anywhere from fifty to one hundred photographs to look over, from which he chooses ten or fifteen that will be used. And later on, every night, the managing editor, himself, changes anywhere from three to five of these—depending upon late news developments and the photos brought in by staff photographers on late local assignments, or by late mail—in order to give the reader the very latest pictures that are of interest, and which have to do with the latest developments in the news.

What Makes Pictures Interesting?

What is the psychology of newspaper pictures? It is that thing that makes them interesting to the readers. One factor in this is human interest; another is unusual interest—pictures that show some extraordinary, or some almost unbelievable thing; another is that kind of picture which illustrates some phase of public interest.

Timeliness is another factor in making for interest in newspaper pictures. If The Tribune prints a picture of the new British prime minister on the morning on which the cable tells the story of his unexpected rise to power, that picture has a high news interest. If the picture appears weeks later, unless it shows the minister doing something unusual, it has little value.

Certain kinds of pictures are always desirable from

the editor's viewpoint, and the editor must know what people most like to see. A photograph that shows plainly a news event of strong appeal or unusual interest, a good portrait of some person who at the moment has committed some act, good or bad, that puts him in the limelight, especially a woman, preferably beautiful, is always sure to be used and given a prominent place in the makeup. Readers want to see pictures of this kind.

In a recent issue of The Chicago Daily Tribune there were altogether sixty-five pictures of all kinds printed, not counting, of course, any pictures printed in the advertisements. Of this number forty were portraits of people, and about five out of the forty showed groups of people—the central figures in these pictures being persons who figured in the news story that carried the pictures.

The balance were made up of cartoons, comics, comic strips, and news pictures such as the wreck of a steamship destroyed by fire in mid-ocean, a prize fight, a football action picture. There was a picture of a new German glider, showing the inventor in his motorless airplane coasting on the cushions of air; and another picture was of a man holding a sea gull that had had one of its wings mangled by a hydroplane. The story was of the human interest kind. The man happened to be a doctor. He had attended to the bird, the wing was now well and the gull wouldn't leave.

These are typical of the kind of pictures that are interesting—the kind people want to see, and this is the best of a news picture. It must show something that is real, that is interesting or unsual, and above all, it should have action.

At the time of the Carpentier-Dempsey fight in Jersey City, The Chicago Tribune hired an aviator who flew from New Jersey to Grant Park, starting right after the fight began and reaching Chicago about midnight, just in time to permit of cuts being

made for the more important portion of that night's press run. The Tribune scooped the town on pictures of the fight the following morning.

The business of picture getting for the newspapers has become a leading industry of the country in a few brief years. A news photographer will face the severest hardships and brave any physical danger to get the "shot" as a picture is called in newspaper argot, which his editor wants.

How News Pictures Are Obtained

Every newspaper of any importance employs one or more of these highly trained "camera-hounds" to get for it the day's news. The Tribune has a photographic staff of 19 men and special motor equipment to help them in their work. When some special news event looms on the horizon this staff will be temporarily increased to satisfy the readers' insatiable appetite for pictures. Frequently these men are sent hundreds of miles from the home office where there is a possibility of obtaining a picture "scoop" on some big news break.

In the main, however, newspapers rely on their correspondents, or on the pictures agencies for photographs of distant events. Commercial photographers, private individuals, and paid press agents are ever present sources of pictures for a newspaper. However, none of these is sufficiently important to threaten the agency's position as the chief source of supply for newspaper pictures. The business in this country is divided among several pictures agencies, of which the largest are Underwood & Underwood, Wide World Photos, Pacific & Atlantic (*see* P. & A.), which is The Tribune's own agency, and which, though young, is among the most important, International and Kadel and Herbert. These firms have offices in every important city of the world and have their representatives literally everywhere. Keen rivalry exists among them and their men are constantly alert to obtain a "scoop" in picturing some news event.

A newspaper pays a certain fee for every picture offered by one of these agencies which it uses, and a credit line, telling the reader the name of the agency supplying the picture, is usually printed just below the cut. If a newspaper desires the exclusive right to reproduce a certain picture, of course it pays considerably more than the ordinary fee.

Mat Services and Metal Cuts

Smaller newspapers without staff photographers or photo engraving plants must obtain their pictures in different ways. If the paper is equipped for stereotyping (*see* Stereotyping) the newspaper buys its pictures in mat form (*see* Matrix). If a newspaper has no stereotyping plant it can buy its pictures in the shape of metal cuts ready for the forms, or it can buy whole pages of cuts and text which come in thin metal strips easily mounted on metal bases to make them "type high."

There are numerous syndicates or agencies that deal in these mats and ready made cuts. The largest of them perhaps is the Western Newspaper Union.

PLANT. A newspaper might be great without a mechanically efficient plant. But it cannot achieve the full measure of the possibilities open to it under such conditions, for the inefficient plant consumes income that otherwise could be used for improvements. All of which lends meaning to the statement that The Tribune's manufacturing plant is no small factor in the paper's ability to reach out for the best in news and features, to initiate expensive enterprises that ultimately lower costs, and in general keep giving its readers more for comparatively less money.

With the Tower standing on the southwest corner of Tribune Square, the plant—that is, the space devoted to manufacturing Tribunes—is somewhat obscured architecturally. It is, none the less, as distinctively a manufacturing unit as though it occupied the plainest of box structures. The floors of the brick structure in the rear of the Tower run continu-

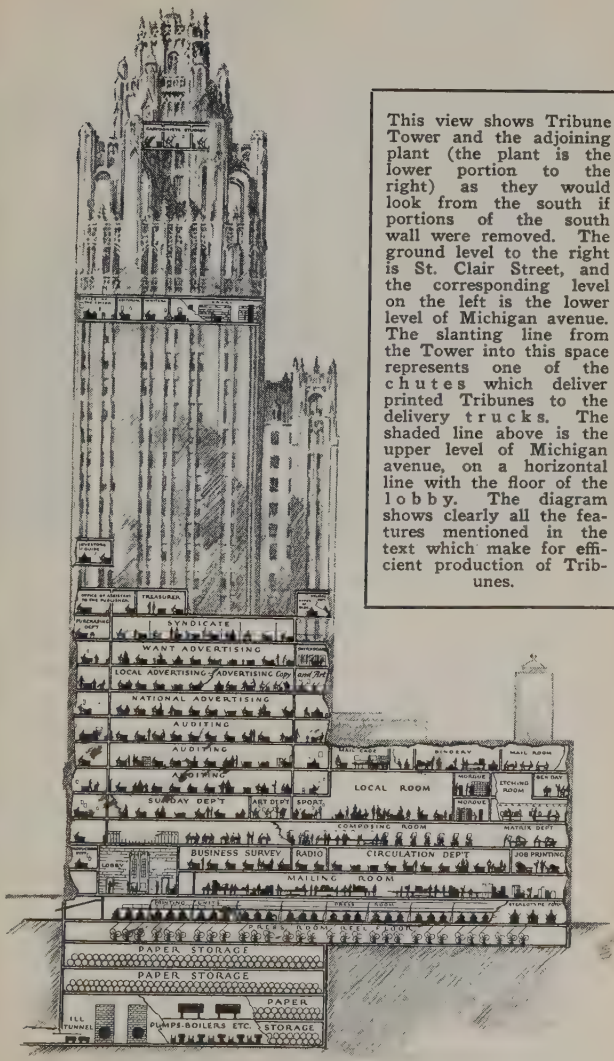
ously through to Michigan Avenue, providing unbroken sweep of floor space wherever desired, and the location of the various activities provides the maximum of speed with the minimum of movement and handling.

Heavy raw materials, principally newsprint, are received at the south and north sides of the Tower, stored below the presses in the first basement level, and rise at the highest to the boulevard level, in the form of newspapers ready for dispatching by the mailing room. News comes, whether brought by reporters or by wire, to the fourth floor above the boulevard, and flows continuously downward through the local room on the fourth floor and the composing room on the third floor, to the first basement. Business departments are housed in The Tower on floors above the manufacturing level, those more remotely concerned with the details of manufacture being placed on higher floors. The details of manufacture are given elsewhere (*see* Composing Room; Stereotyping; Press Room; Mailing Room).

POINTERS. In 1925, The Tribune commissioned its health editor to compile a pamphlet of health hints and medical information from the department conducted by him, How to Keep Well. The book was duly compiled, called Pointers, and had an enormous circulation at The Tribune Public Service Office and through the mail among out of town people, many of whom were not regular Tribune readers. Each of these hints, or pointers, contains valuable information as to the source and cure of those little ailments common to the average American.

PRESS ASSOCIATIONS, AGENCIES, AND SERVICES. An earthquake in Japan! a flood in China! a gold rush in Alaska! You live in Kahokia, Illinois; Carson City, Nevada; or Penobscot, Maine—it matters not where. You pick up your daily paper, and there is the story of the earthquake, the flood, the gold rush—reading, perhaps, word for word in the Kahokia Times as it reads in the Penobscot Evening News.

"X-RAY" VIEW OF THE PLANT



This view shows Tribune Tower and the adjoining plant (the plant is the lower portion to the right) as they would look from the south if portions of the south wall were removed. The ground level to the right is St. Clair Street, and the corresponding level on the left is the lower level of Michigan avenue. The slanting line from the Tower into this space represents one of the chutes which deliver printed Tribunes to the delivery trucks. The shaded line above is the upper level of Michigan avenue, on a horizontal line with the floor of the lobby. The diagram shows clearly all the features mentioned in the text which make for efficient production of Tribunes.

How is it done? What marvelous organization is back of this rapid and nation-wide dissemination of news? The answer is, "the press association."

The Tribune, in addition to maintaining its own excellent local and foreign news staff (*see* Reporters; Correspondents; Foreign News), is a franchised member of, or a subscriber to, the services of most of the important news associations and agencies in this country and abroad.

Organizations for the collection and distribution of news had their origin in the dim days before the telegraph. The large daily papers of London, as well as private agencies, kept the provincial press supplied with foreign news and reports on the activities of parliament. On the continent similar arrangements existed.

In our own country agencies had been formed as early as 1840 for supplying smaller newspapers in various parts of the country with foreign and shipping news gathered along the Atlantic seaboard.

With the invention of an instantaneous electrical means for transmitting words across space, these organizations took on a new life and assumed more of the status they now have. Also they became differentiated into their present categories of associations, agencies, and services.

Foremost of organizations for the collection and distribution of news is the press association, like the Associated Press, a co-operative organization maintained by member newspapers, and whose services may be obtained only by those papers holding franchises—that is, memberships—in the association.

Other Kinds of Service

Contrasted with the association is the agency such as Ullstein's or Reuter's, which makes a business of collecting news from any available source and selling it to any newspaper that wants it. Distinct from these, but more akin to the agency, is the news service offered by various newspapers. This consists of the

WHERE A. P. NEWS COMES IN

This is the room off the news room where The Tribune's Associated Press dispatches are delivered in typewriting by a telegraph printer.

news such papers have gathered for themselves, resold to any noncompetitive newspaper which wants it. Several of the larger American newspapers, including The Chicago Tribune, have their own press services and resell to other newspapers the news gathered for themselves by their special correspondents and reporters. (For The Tribune's service *see* Tribune News Service.)

HOWS AND WHYS OF THAT GIANT ENGINE, THE PRESS

The Story of the Machine Which by Its Enormous Production Makes Modern Papers Possible and Gives Them Their Collective Name

PRESS ROOM. All through the evening reporters and compositors have been toiling at top speed writing

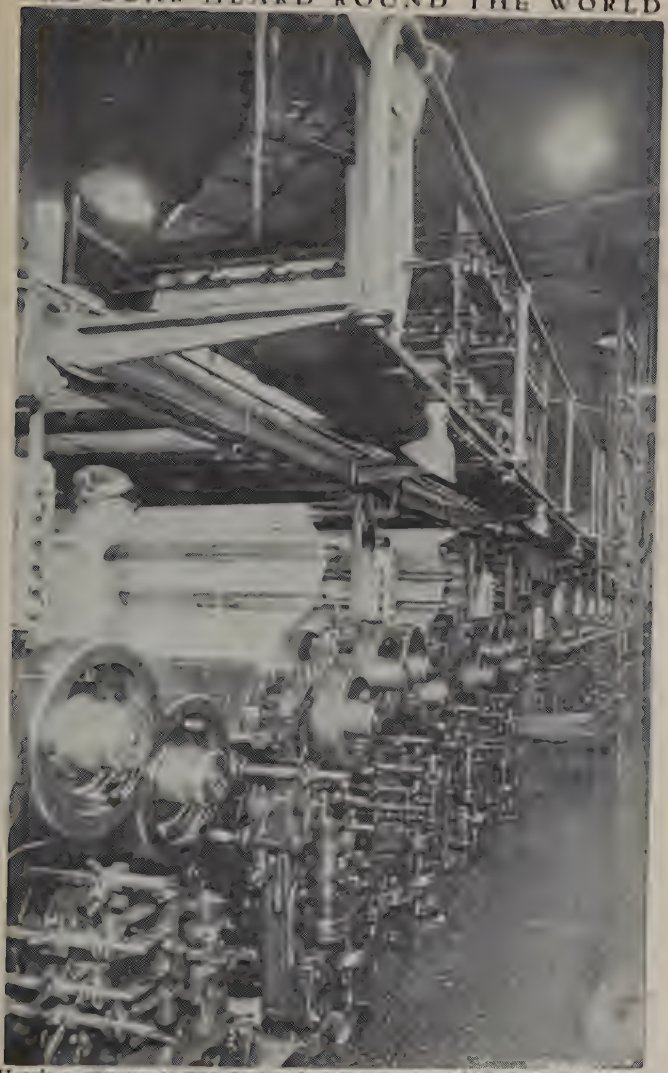
news and getting it into type. For a feverish half hour, the editors have been bending over page forms, while the mallet blows of the makeup men have punctuated the clatter of the linotypes. Next comes a moment of comparative silence, while all through the building veterans of the newspaper business instinctively poise themselves—listening, even while they talk or work.

And then—a low, rumbling noise, part hum, part roar—comes throbbing up from the basement, pervading the building with its insistent voice. The veterans settle back with a little thrill of satisfaction. The toil of the evening has come to its culmination. The paper has been assembled on time, the presses have started running, and their rumble tells the hundreds who have toiled to make the paper's appearance possible that their work is on its way to the public.

While newspaper men differ in their views of what is most thrilling in their business, all agree that there is a fascination to a modern newspaper press in operation. There it sits, a structure as big and complicated as the old-style engines of a battle ship driving their vessel at top speed to combat. Attached to it are huge rolls of paper that seem to shrink of their own volition, as though melting in some mysterious way. At several places a veritable flood of papers pours forth—hundreds of them as you watch, enough to load a news-stand while you address one remark to a friend. Yet, aside from the roar of machinery, there is no bustle, no confusion of any sort. It is almost ghostly to see that giant mechanism, one unit of which is as large as many a family's cottage, whirring smoothly beneath the beating electric lights, with a dozen or more pressmen hovering anxiously about and peering into its spinning interior as it contentedly disgorges the news of the day for hundreds of thousands of waiting readers.

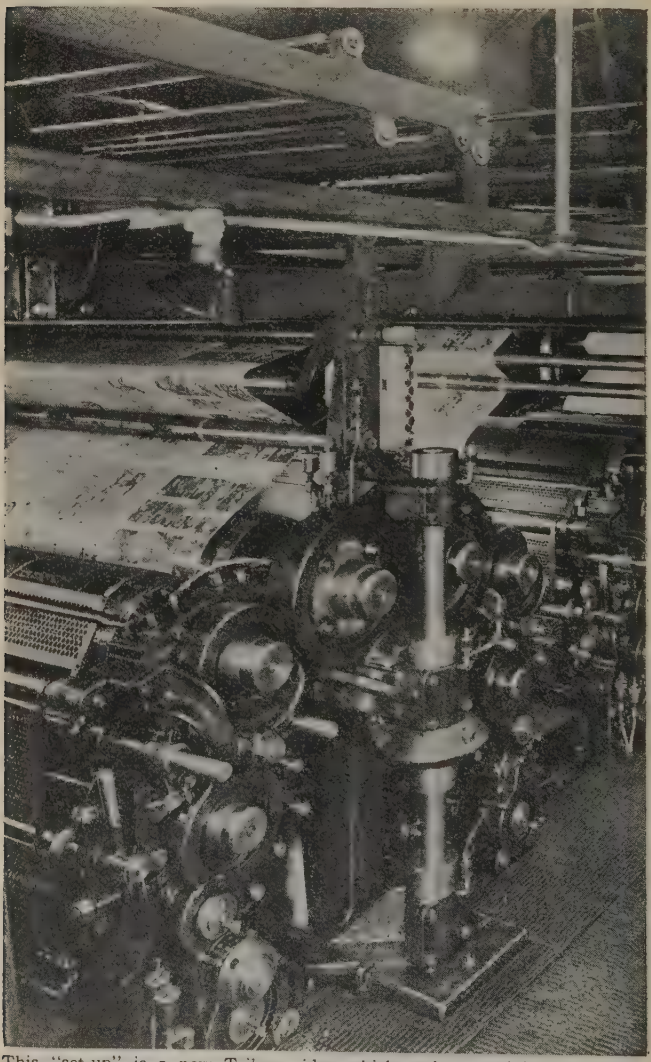
What is the secret of this quiet, yet marvelously efficient process? More than all else, it is due to use

THE ROAR HEARD ROUND THE WORLD

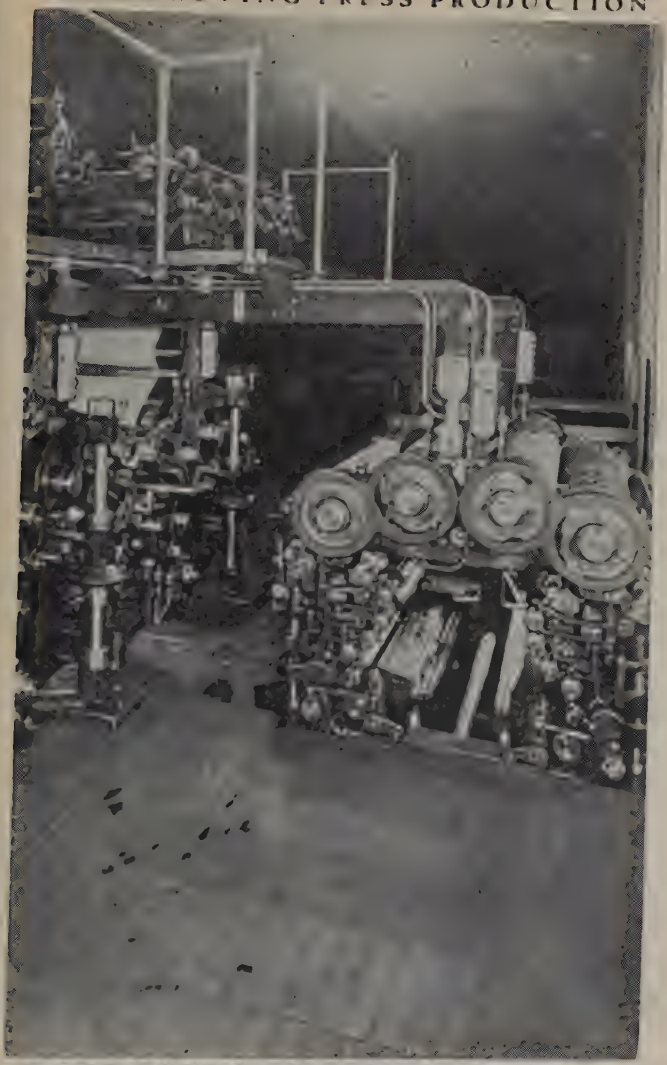


Here's a glimpse of The Tribune's giant presses which turn out every night three-quarters of a million of Tribunes. Although The Tribune has seventy-two press units, close spacing makes it impossible to get more than a few in any one picture. This view shows about nine of the seventy-two.

THE TRIBUNE'S LATEST INVENTION



This "set-up" is a new Tribune idea which makes possible a great increase in press speed, thereby enabling a given equipment to produce more papers. The secret of the improvement is the unit at the right which stands at right angles to the others. The older arrangement had all the units feeding into one folder in line, and the fragile webs had



to be carried a relatively long distance from those units furthest from the folder. This set a maximum speed for the setup because too great a speed tore the long webs. Setting out two units at right angles, one at each end of the group feeding into a folder, enables shorter webs to be used, and press speed can be increased materially.

of *rotary* motion, instead of back and forth, wherever possible; and probably the "web perfecting rotary press," to give it the full technical name, has done as much as the linotype to make modern newspapers possible.

The "Heart" of the Press

The principle of rotary press work is simple. On one cylinder, called a *plate cylinder*, are clamped the curved plates prepared by the stereotypers (*see* Stereotyping), each plate being a curved, reversed image of one printed page. Running in contact with this are several *ink cylinders*, which feed ink to the type surfaces of the plates as they pass. After the point of contact with the last inking cylinder, the plate surface comes in contact with the web of paper. At the point where the web passes over the plate cylinder, a cylinder called the impression cylinder presses the web firmly upon the type.

When the presses start running, the web commences to move, and the cylinders to turn. The plate cylinder, as it spins, gives impression after impression of its type surface to the passing web.

The process as described would, of course, print the web on one side only. But passing the web through another unit of plate and impression cylinder gets the other side printed, so that the web is ready to be cut and folded. Likewise the cylinder has only two plates around its circumference (this is so because the plate bearing type for one page is cast to form almost a semi-circle); so each rotation prints two pages only at that point, and then the press repeats. By making the cylinder long from end to end, four such pairs can be carried, making eight pages in all that are printed from each plate cylinder.

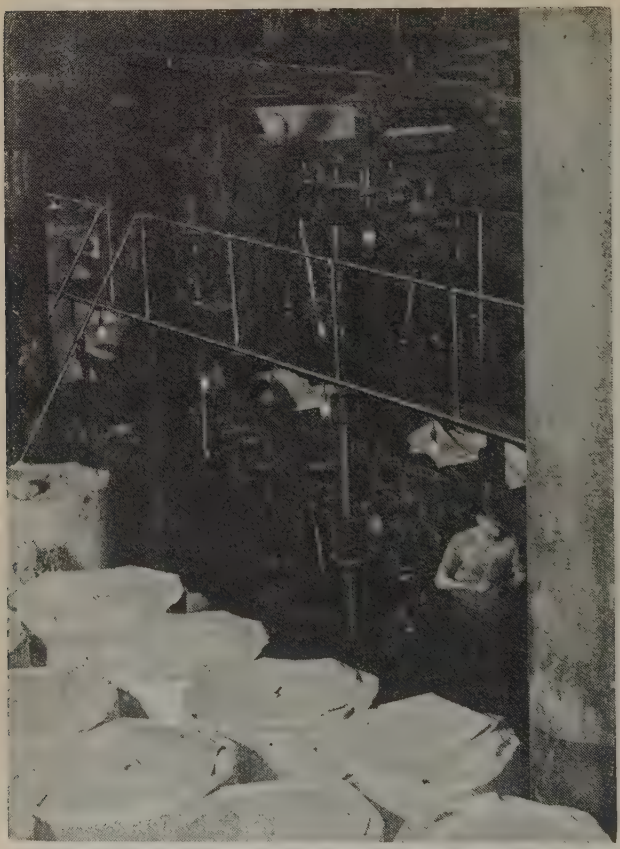
How Complete Papers Are Printed

Now we can see how a paper is produced. In the simplest style of "press dress," each cylinder takes four pages on each side, or 8 in all. With a cylinder printing on each side of the web, the web

PAPER, PAPER ALL AROUND HIM!

A close-up of one of The Tribune presses showing the paper feeding through on three webs and coming down (in front of the pressman) to be folded and cut. The camera of course catches the paper as though it were standing still—so to get the full spirit of the picture, you must imagine all this paper whirring so fast that none but the biggest pictures and type letters can be glimpsed.

WALKING THE HURRICANE DECK



On this and the opposite page is a glimpse of press row in The Tribune press rooms. The narrow iron railed platform extending the length of the presses makes it easier for pressmen to keep these great monsters

takes 16 pages in all. For a 32 page paper we would need two such webs.

This set-up, however does not permit efficient folding; so the pages are printed in duplicate. Under this arrangement four webs are needed for a 32-page paper, but each turn of the press yields two complete copies.

The Tribune's presses are built so that there are 72 units, each capable of handling one web. By

performing as they should. They must watch the tension on the web, see that the cylinders apply the right amount of pressure, and watch the distribution of the ink.

arranging the folders properly, this capacity may be made to deliver papers of any desired number of pages, from 8 to 60. Thanks to their special design and the press layout, The Tribune's folders can produce the daily paper in three sections—a feature which is welcome when the paper is divided among different readers at the breakfast table.

With the basic process in mind, we can appreciate

many of the ingenious methods The Tribune has developed for making its marvellously productive rotary presses even more productive. First in importance comes the central principle which controls all scientific production—the principle of "continuous routing." The ideal factory receives its raw material at as few entrances as possible, delivers it to the various departments and finally to the assembling room (in this case the mailing room), without any of the finished material having interfered with the progress of manufacturing, and without backtracking. This has been done as far as possible in a newspaper way by The Tribune.

The application of this to the business of printing Tribunes begins when paper is received from The Tribune's mill near Niagara Falls. The paper is received at one side of the building at ground level, and is let down chutes to one of the storage rooms beneath the presses (*see* Paper Handling and Storage). From storage, it is moved along the floor of the press-room by hand cars moving on rails, and is fed into the presses from the bottom—not from the sides or top, as is the case with so many newspapers. The finished papers are taken from the press and carried to the floor above the press-room by automatic conveyors—so there is no crisscrossing or backtracking, anywhere in the process.

Another great time-saver is the way in which new reels are placed on the presses.

Ingenious Feed Rolls Save Time

The older style newspaper press must be stopped whenever a roll of paper is exhausted, and it remains idle until a new roll is in place. Furthermore, the new roll often must be lifted by pulleys high in the air to its place in the press.

But The Tribune's special reels eliminate this delay. There are 72 reels—one directly underneath each printing unit—and each reel holds *three* rolls of newsprint when the press starts operating in the eve-

THE PAPER MUST NEVER STOP COMING

This is the ingenious reel by means of which a new roll of paper is fed into the presses before the one going through is exhausted, without stopping the presses. The upper picture shows the exhaust roll being moved into position to feed. The lower picture shows a new roll going into position, while another supplies the press.

ning. Only one of these rolls is feeding up into the press at any one time.

When this roll is almost exhausted the press is slowed down and the reel is very gradually revolved under electrical control so as to bring the side of one of the upper rolls in contact with the sheet of paper feeding up from the almost exhausted lower roll. The paper of the new upper roll has been smeared with an extremely sticky glue which adheres to the web moving up into the press; whereupon both rolls feed paper to the press.

Momentarily the paper runs double and a few papers are spoiled, but these are thrown out by a "fly boy" who stands at the folder, so that none of them reaches Tribune readers. As the new roll takes hold, the old sheet of paper is cut and the reel revolved still farther. This moves the old core to a convenient position, and it is taken out, clearing the reel so that a new roll may be put in its place. All this happens without stopping the press for an instant. This ability to run the press continuously means an increase in press production of approximately fifteen per cent.

Placing the roll in the reel is done with a minimum of labor, as no long steel spindle need be put through the core. Small trucks running on rails bring the 1,500 pound rolls from their storage into position at the reel. Adjustable roller-bearing spindles, constituting a part of the reel, are inserted in each end of the core and then pressure on an electric button is all that is needed to bring it into position to feed the press.

Other ingenious features are found in the inking arrangements. Each inking arrangement consists of one ink fountain, one small and one large ink cylinder, one fountain roller, four ink distributing rollers, and two form rollers. With the aid of an ingenious device, all the inking rollers may be set off—that is, moved slightly away from contact with the plate cylinders—at once by the movement of a single lever.

TRIBUNE PAPER STORAGE ROOM

This is only a corner of one handling platform required for accommodating the great rolls of paper stock about to become Tribunes. Believe it or not, what you see here represents only about an hour's supply for Tribune presses!

This prevents the composition of which the rollers are made from becoming flat at the point of contact with the ink cylinder while the press is idle.

Adjust Ink as Though Tuning the Piano!

At the side of each ink fountain is a set of keys similar to the tuning keys on a piano. By turning these keys the pressman is enabled to adjust the flow of ink to the ink cylinders and rollers. The entire unit is driven by a vertical shaft connecting to the main drive shaft.

One of the principal features of The Tribune presses is their flexibility. The complete assembly of presses will print any size paper from eight to 60 pages, and they can be tied up in such a way that no unit need be idle. The arrangement of the presses may be so adapted that no matter what the size of the paper, all the units are kept going.

When the paper breaks, the loss is not serious if

the paper does not wrap itself around the cylinder. Paper break detectors stop the presses automatically when the paper tears. Even a simple break means a loss of a couple of minutes on the run for the press.

At each delivery there is a device by which every fiftieth paper is set at an angle from the other papers in order to enable the papers to be taken from the delivery in bundles of fifty each. Each folding cylinder is equipped with a counter which counts every paper printed. Another counter is installed on the fifty kick-out device and counts every fifty papers printed.

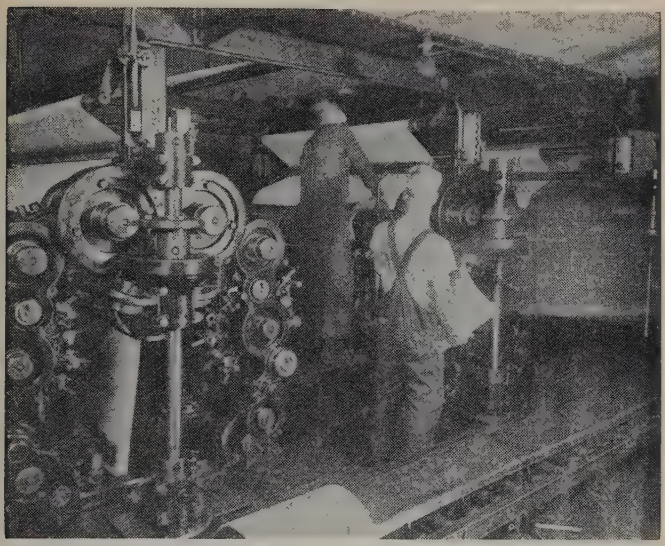
The most spectacular work done by electricity in producing The Tribune is by the presses with their extraordinary system of automatic electrical control. There is every safety device possible to protect the employés and give them convenient and absolute push button control of the press, so a pressman can slow the press down or stop it from any position in which he happens to be working.

The controllers are located on a balcony opposite the center of the row of presses. The motor wiring and control wiring are carried through conduits to various motors and press units, and the control wires terminate at each unit in a panel board which in turn is connected to a selector switch. Thus these switches control all the operations of the press, and are themselves controlled by the push buttons.

There is no more interesting spectacle in The Tribune Plant than the row of conveyors which carry papers in a serpentine stream from the floor of the press room up through the ceiling into the mailing room on the floor above.

Each conveyor consists of two sets of four spiral wound, wire spring cables, facing each other and running over pulleys. The pressure of these cables against each other holds the papers firmly between them and carries them swiftly upward. Being flexible, the sets of wires may be twisted, and the con-

STOP PRESSES! NEW PLATE COMING



Pressmen about to place a new stereotype of a Tribune page, bearing important news which came in after the press run started, on one of the printing cylinders. The endless chain conveyor in the foreground brings the plates in from the stereotype room, and the whole operation of stopping the presses, taking off the discarded plate and putting on the new one is done in a matter of seconds.

veyor thus will carry the papers around corners, twist them to get through narrow spaces, and so on.

How Many Papers Can The Tribune Print?

As we have seen, The Tribune has 72 printing units, each capable of printing 16 pages on its web. Furthermore, each unit is run at the rate of from 300 to 400 revolutions a minute, or from 18,000 to 24,000 an hour, depending upon the strength of the web. Therefore The Tribune can print a theoretical total of 20,763,000 single pages an hour. Dividing this by the number of pages desired in an edition gives the number of complete copies that can be theoretically produced under ideal conditions hourly. For a 42 page paper, this number would be 432,000 an hour.

However, owing to the Tribune practice of printing the daily paper in three separate sections, loss of time

through breaking webs, slowing down to put on new reels of paper, and other factors, this theoretical capacity cannot be obtained.

These calculations give some idea of why The Tribune is building, building, constantly. When The Tribune was printing in the downtown plant on the corner of Madison and Dearborn it had thirty press units in its main plant. Moving to the north side plant and completing the Tower in 1925 increased the number to sixty—surely plenty, one might think, for quite a time! Yet the spring of 1926 found The Tribune building again in order to obtain space for installing 12 more units!

Where will it end? One might as well ask where Chicago's growth will end; but this much is certain. The Tribune owns the entire Tribune Square—the city block on the southwest corner of which the Tower stands; and the development plans already worked out call for covering the basement level *of the entire block with presses*—nearly 150 units! When this has been done, and the demand for still more presses arises—well, there'll still be plenty of real estate in Chicago!

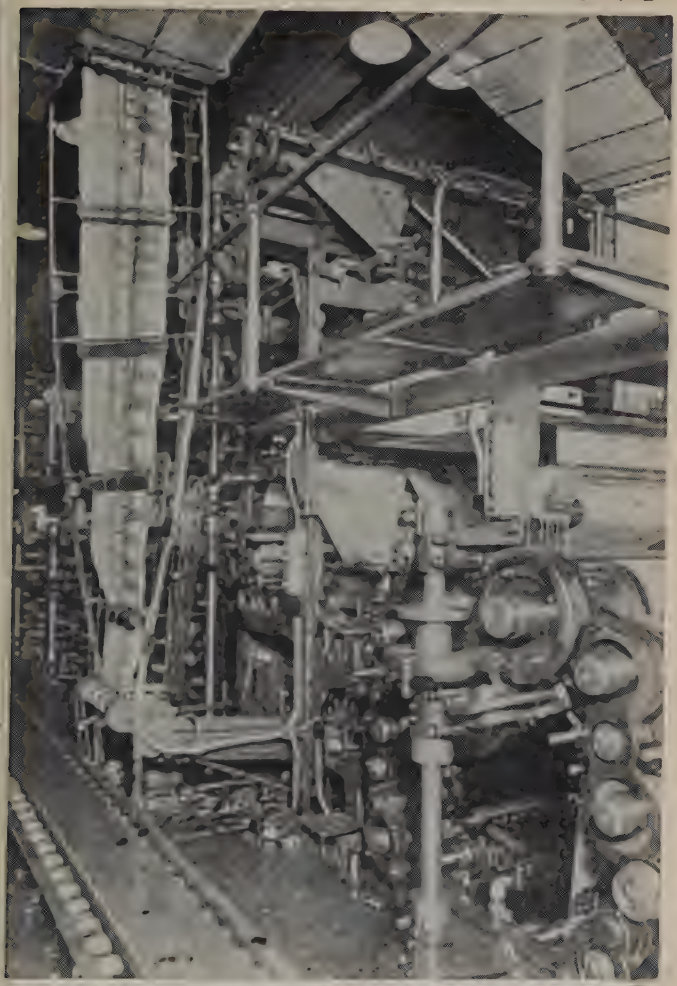
Facts About the Presses

Each press unit weighs 30 tons, and there are 72 units in the main press. Each paper roll stand beneath the press weighs 2 tons without paper. The paper rolls weigh approximately 1500 pounds each, and there are three of them in each paper roll stand. Each pair of double folders, of which there are 15, weighs 25 tons.

The foregoing description applies principally to the production of daily Tribunes. The same process applies, however, to the black and white sections of the Sunday Tribune (*see* Sunday Tribune) save that only the news and classified sections are printed Saturday night, the others being handled day times throughout the latter part of the week.

Color printing, such as the Sunday comics sup-

FROM THE PRESSES TO THE WAGONS



Here is the unique conveyor which grips the freshly printed Tribune as it leaves the folding machinery of the presses and conveys it to the mailing room on the floor above.

plement, is handled similarly, as far as press work is concerned, but on a separate press, installed early in 1927. The proper number of plates are made for

each color (*see* Color Printing) and the ink fountains are filled with the proper colors and kinds of ink. Otherwise the printing is the same. In fact, nearly any web rotary press containing three or more cylinders can be used for color printing, simply by using colored ink instead of black, and running the web properly from cylinder to cylinder. On the last day of 1926, The Tribune did just this with a diagram showing its supremacy in daily city and surburban circulation (*see* Circulation).

PRODUCTION MANAGER. One of the features of Tribune organization is the grouping of all mechanical operations concerned with the immediate production of the paper under supervision of a production manager, directly responsible to the management. The departments concerned are the composing room, stereotype department, press room, rotogravure, electrotyping, and related activities.

It is the duty of the production manager to see that all these departments are equipped and manned so that they co-operate with maximum efficiency, and to foresee future needs and meet them in advance, so that the mechanical departments always prove able to meet any demands upon them. To do this requires constant and intimate co-operation with the purchasing and real estate managers in providing supplies and facilities and familiarity with all demands for increased productive capacity that are likely to arise.

The actual operations under this control are described elsewhere (*see* Composing Room; Electrotyping; Press Room; Rotogravure; Stereotyping).

PROGRESSIVE PROOF. *See* Color Printing.

PROOFREADERS AND PROOFREADING. If you visit The Tribune plant of an evening and enter the composing room, you will be struck at first by the whirlwind activity, the clatter and hum of machinery, the general evidence of a great job being handled at high speed. Then, if you look sharply, you may notice a space in the very center of the great room, wherein

MAKING A NEW HIGH WATER MARK

On the night of September 22-3, 1927, following the second Dempsey-Tunney fight, The Tribune shattered all records for its daily circulation with over 1,075,000 net paid circulation. Also it supplied complete stories of the fight to outlying points that normally would have received papers printed before the decision was reached. As a final touch, it supplied papers to the crowd at the Soldiers' Field Stadium, with the story of the fight round by round, before most of the huge gathering had left the seats!

To do this required spectacular feats by every department concerned. The round by round story was sent to The Tribune office by telegraph from the field, and set as rapidly as received. The moment the decision was known, the last bit of type was set, the page held for it was stereotyped, and twelve minutes after receipt of the dispatch, the presses were delivering papers. Speed boats lying in the river were loaded with papers, and reached the stadium in three minutes. Newsboys pounced upon the cargo, and within fifteen minutes after the fight ended The Tribune was on sale to the crowd.

Meanwhile other papers were being rushed to street corners throughout the city, and the mailing room was getting out papers for the country circulation. The ordinary schedule had been revised so that papers could be dispatched on trains leaving the city after the fight, and the mailers and trucks worked under the heaviest pressure to handle the greatly increased circulation in the shortened time. But they made the grade, and by having Tribunes available gave everyone the chance to buy—which enabled the new record to be made.

from 28 to 36 men are industriously and quietly reading. These are the men who are charged with seeing that in all its hustle and bustle, the composing room does not introduce errors into the paper—for they are the proofreaders.

Perhaps right at the outset it will be well to emphasize the distinction between proofreaders and copyreaders. The copyreader is an editorial worker, and sees to it that the stories are correct in fact, spelling, and grammar, and interesting in style. The proofreader sees to it that the type corresponds to the corrected copy, and also "queries" any point which the copyreader may have overlooked. The proofreader, therefore, is the last "backstop," save for the editors, in passing a story. Their field is broad—how broad we shall now see.

For one thing, take spelling. It is assumed that a proofreader knows how to spell every word in common use, and he does. But that doesn't run the gamut. The English language bristles with alternative spellings for the same word; and the proofreader must know which alternatives his paper prefers. (So must the copyreader, but if he slips, the proofreader is supposed to catch the error). And most of all, the proofreader must have that sixth sense which warns him when he does *not* know a word, and sends him to the dictionary to check up on it.

Grammar is troublesome, but it is the least of the proofreader's troubles on a paper like The Tribune. A far more perplexing task is that of style. "Style" covers such points as saying, "Henry Green lives in Main Street," not "*on* Main Street," saying "Col. F. R. Black" when initials are used, but "Colonel Black," when the initials are not used, setting "Senator" with a capital "S," and the like.

Then there is the peculiar task—and in many ways, the hardest—of seeing things *as they are,* instead of as they ought to be. A man reading hurriedly and coming to this: "the Untied States government" is

READER AND COPYHOLDER AT WORK

By reading aloud, with one man holding the corrected proof and the other the old proof, the two-man team practically insures correctness of copy. All Tribune matter is proof-read in this way.

quite likely to read it as "the United States government," and fail to notice that the "i" and "t" in "United" have been transposed. In the word "foiling," an extra "l" is the easiest thing in the world to pass.

The proofreader, however, must resist the tendency to read by *words*, and must endeavor, as nearly as he can, to scan the proof letter by letter—which is immensely difficult when working against time, as newspaper workers do. And the worst of it is, the more experienced and more highly educated the man, the more his mind develops the tendency to take in words, and even sentences, at a glance, and the harder it is to proceed letter by letter, in the way a child attacks a page of print.

The "Reader" and "Copyholder" Team

To guard against this tendency, proofreaders work in teams. The chief of the team, called the *reader*,

IT TAKES THIS MANY TO PROOF

This corps of proof-readers is stationed in the center — literally as well as figuratively — of everything. The floor space shown is in the middle of the composing room, squarely across the path of type in its passage

READ THE TRIBUNE EVERY DAY

from the linotype machines to the make-up banks. Therefore neither time nor steps are wasted in proofreading and correcting every bit of matter that is to appear in The Tribune

holds the proof of the type, and the junior, called the *copyholder*, has the copy from which the type was set. The chief then reads aloud (this slows him down, so that he will notice individual letters) and the copyholder watches to see that everything the chief reads corresponds to the copy. The chief catches typographical errors, errors in spelling, etc., as he goes; and the copyholder points out any discrepancies or omissions, changed numbers or altered language, between the type and the copy.

Errors are indicated by cabalistic symbols drawn in the margin of the proof. The "proofreader's marks" given in dictionaries are used mostly in book work, where the proofreader has time to make them. Newspaper proofreaders have altered many of them to speedier forms, and a newspaper proofreader's way of correcting the errors shown looks far different from the neat marks shown in the text books.

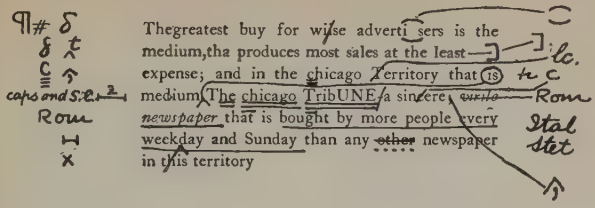
The Tribune employs approximately 28 proofreaders, working in two shifts, and 8 extras, used chiefly from Thursday to Saturday, when the rush of producing Sunday Tribunes is at its peak. The Tribune authority for spelling and syllabification is Webster's International Dictionary.

ONE OF THE MOST UNUSUAL OFFICES IN THE COUNTRY

It Answers Questions and Satisfies Odd Wants for a Million People a Year—and Does All This as a Free Tribune Service

PUBLIC SERVICE OFFICE. As a newspaper grows in circulation and in its sphere of influence it loses something which the small newspaper can enjoy and something which is so essential to its continued success—that is, direct contact with its public. A newspaper can hope to thrive only by satisfying the wants and wishes of the body of citizenry upon which it is dependent. But as it grows in size it grows away

THE PROOFREADER'S QUEER MARKS!



The greatest buy for wise advertisers is the medium that produces most sales at the least expense, and in the Chicago territory that medium is THE CHICAGO TRIBUNE—a sincere, virile newspaper that is *bought by more people every week-day and Sunday* than any other newspaper in this territory.

δ	**Take out**		**Quote marks**
^	**Insert**		**Single q.; apos.**
stet	**Let it stand**		**Comma**
#	**More space**	⊙	**Period**
	Less space		**Hyphen**
	Close up	2	**2-em dash**
	Raise	w. f.	**Wrong font**
	Lower	Ital	**Set in italic**
[	**Move left**		**Use small caps**
]	**Move right**		**Use Capitals**
⊥	**Push down**	/ or l.c.	**Use lower case**
×	**Bad letter**	rom	**Use Roman type**
□	**Quad space**	tr.	**Transpose**
¶	**Paragraph**		**Superior figure**
no ¶	**No paragraph**		**Inferior figure**
	Straighten line	b. f.	**Boldface (or spl.)**
9	**Turn over**	/	**Use this mark**

The specimen corrections in the upper left hand corner show the "orthodox" marks in use. Opposite is the rougher style used by newspaper workers.

from the people, and as a consequence it loses a very definite *tool* for measuring its popularity.

Appreciating this fact, there has been a marked tendency on the part of most large newspapers to find some means of bridging this gap between themselves and their readers. The Tribune has never permitted itself to grow very far away from its public—on the editorial page every day will be found more than one department designed especially to serve as a gauge to what people are thinking about The Tribune (*see* Voice of the People).

But about five years ago The Tribune established on a hitherto unknown scale, a special office to act as an intermediary between itself and its readers. This office is known as the Public Service Office, and it is located at the corner of Madison and Dearborn streets, Chicago. The Public Service Office is The Tribune's definite contact point with the public. By means of this office The Tribune renders a definite service to some hundreds of thousands of persons each year. During a typical year the number of distinct services rendered by this office will total approximately one and a quarter million.

Many Forms of Service

These services take numerous forms. World War veterans are assisted in applying for bonuses and compensation. Vacationists are directed, motorists are given road information and license blanks, lost articles are returned to their owners. Strangers are directed on sight-seeing tours, the harassed citizen is given expert advice on the perplexities of the income tax, and a multitude of other services is gladly offered to those who care to make use of the office.

The Public Service Office also acts as chief outlet for the numerous Tribune publications of each year.

The School Information Bureau of the office contains a reference file, with the catalogs of all the fully accredited or generally recognized universities and colleges, secondary schools, trade schools and business

PLENTY OF INFORMATION HERE!

This view of the main service counter shows the elaborate files which enable the staff to answer an all but infinite variety of questions.

colleges in the United States. These catalogs are available to the public for reference, and any in which an individual may be interested will be mailed to him on request.

The Public Service Office of The Tribune includes one of the finest Automobile Touring Bureaus in the Middle West. Here the motorist may secure reliable, up-to-the-minute information, including all the details on any trip he may wish to make. Excellent maps are supplied at nominal cost.

A feature recently added to the department is the Shopper's Guide. The facilities for assisting the shopper include complete lists of dealers in all commodities advertised in The Tribune. The list for a given article is filed under both the trade name of the article and the name of the company manufacturing it. By means of this system the Public Service Office

PLENTY OF ROOM

The unfailing popularity of The Tribune's public service, and its constantly broadening field of service, have made necessary several increases in the space it occupies. Here we see the latest home of this Tribune activity, below the Want Ad Store at Number One, South Dearborn street, corner of Madison. Here ample room is provided for the sections

FOR YOUR SERVICE!

giving school, resort, and travel information, the motorists' division, with its wealth of road maps and other data, distribution of Tennane pamphlets on a multitude of subjects, and the many other facets of the service. Altogether it is a remarkable growth in about five years' time, from the original space, a corner in the back of the Want Ad Store.

is able on a moment's notice, to tell a prospective purchaser what firm manufactures, and where in his own neighborhood he can purchase, any article that has been advertised in The Tribune.

A service which greatly enhances the value of a Lost and Found advertisement is the index in which these ads are kept on file under their respective classifications for a period of sixty days. Finders of lost articles who wish to communicate with the owners of the articles experience no difficulty if they consult the index within two months after the loss.

The Public Service Office branch of the circulation department receives subscriptions for The Chicago Tribune and Liberty. It has for sale back numbers of the two publications not more than a year old. The branch also accepts application for Chicago Tribune-Federal Life insurance policies.

The Public Service Office maintains a Sales Department where it offers the public at small cost, in most cases for less than the cost of printing, all of the publications that have been written or compiled by members of The Tribune staff. At the present time the department is carrying some twenty books on as many different subjects of general interest.

A Loaning Library Is Included

Undoubtedly one of the most valuable services incorporated in the Public Service Office and only recently inaugurated is the Loaning Library. On payment of one dollar, anyone may acquire the privilege of borrowing books for a nominal rental fee. The books carried include non-fiction as well as a wide selection of the most popular stories.

A branch of the Public Service Office is maintained in the lobby of Tribune Tower. This branch is used by hundreds of persons every day, who find there most of the conveniences to be had at the Central office at Madison and Dearborn streets.

PUBLISHERS' ADVERTISING. Publishers, particularly periodical publishers who solicit advertising them-

QUESTION—AND ANSWER!

Questions by the dozen — score — hundred — are the portion of the Public Service Office, and all are answered quickly and gladly. The top picture shows one of the income tax men helping inquirers, while the lower one shows the travel and motoring section.

selves, are particularly equipped to sort the wheat from the chaff in advertising arguments offered by other publications. Hence there is a world of significance in the fact that *book and periodical publishers pay more for advertising in The Tribune than in all the other Chicago papers combined.*

Such a record speaks volumes for the worth of The Tribune as an advertising medium. The Tribune could not possibly have achieved such a record unless experience had proved that Tribune advertising paid out the best of any in the field.

There are particular reasons, of course, for this pre-eminence, in addition to the general responsiveness of Tribune readers. For generations The Tribune has been established with the people who provide the market for books and first-class periodicals; and for many years it has met their tastes with generous provision for book and publishing news and features. Pre-eminence follows naturally.

PURCHASING DEPARTMENT. The nature of the newspaper business, which demands the unfailing production and distribution of hundreds of thousands of copies every twenty-four hours, makes it necessary that the purchasing department have all manner of materials and equipment arriving at the plant as regularly as sunrise. Not only must it buy a great variety of supplies for all departments, but it must, in addition, supervise the purchase and installation of new machinery and help obtain value from a large volume of waste material.

The purchasing department has fifteen employés and buys more than a thousand different commodities each year, valued at approximately $1,400,000. This does not include newsprint or large equipment such as presses.

Many duties, which on some newspapers are assumed by a mechanical superintendent or an efficiency engineer, are taken care of on The Tribune by the purchasing department. Typical duties of this kind,

WHERE FORTUNES ARE SPENT YEARLY

This picture shows a corner of the purchasing department, the channel through which most of The Tribune's needs for materials, aside from those produced by its own manufacturing activities, are met. The work involves intimate knowledge of markets of commodities ranging from radio microphones to hay and oats, and the ability to move a flood of work swiftly.

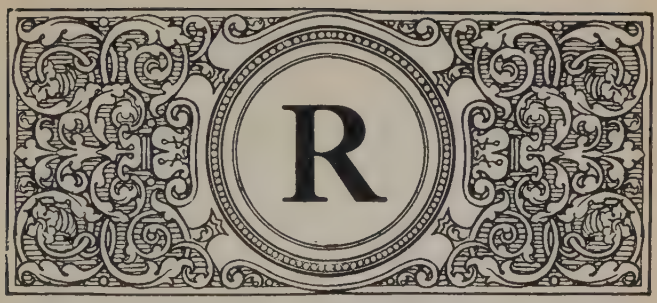
many of which are shared by the production department, are regular inspections of all premises and recommendations arising therefrom; laboratory tests of ink, paper, oil, etc.; selling of waste paper, old equipment and dross; purchasing and installation of new equipment; investigation of rival mechanical systems and operation methods such as revised press layouts, power and heating plants; tests of various fuels; search for improvement in conveyors, tank systems, methods of handling paper, etc.

A job printing shop to handle Tribune work exclusively, is maintained as a part of the purchasing department (*see* Job Printing Plant).

QUARTERTONE. Since the half-tones used in newspapers employ a coarse screen (*see* Half-tones; Screens), it is possible to make them on metals which

cost less than the copper employed for fine screen work. Zinc is the substitute metal used, and a half-tone made in this way often is called a quartertone. Because this practice is common with newspapers, these half-tones made on zinc sometimes are called "newstones." Not only are they less expensive, but they can be etched more quickly, and usually do not need re-etching.

QUOINS AND KEYS. After the makeup is completed, the type must be made tight in the form, so that it will not wobble or fall out when the form is lifted. This tightening, known as "locking up," is accomplished by means of metal wedges, known as quoins, between the inner edge of the chase and the furniture on the outer edge of the form. These are used in pairs which wedge against each other and are tightened with a key, as shown elsewhere (*see* Lockup).



RADIO NEWS. With the rise of radio to the dimensions of a craze, soon after the World War, The Tribune responded quickly to the demand for radio news and information. Since the subject was entirely new, a period of experimenting was necessary, in order to learn what the public wanted in the way of editorial material. But this was passed through quickly and The Tribune emerged with a policy that won and holds public favor.

The backbone of The Tribune's policy is that of giving news—news that will interest everybody, about programs, coming events, and the like. This material is given regular space in the daily editions, and several pages in The Sunday Tribune. Coupled with this is an active and elaborate program for *creating* radio news, through notable broadcasts by The Tribune's own station, W-G-N (*see* Radio Stations).

The Tribune also takes an active interest in all movements to promote the welfare of radio from the viewpoint of the public and the industry. In a field so new and so radically different from others, there are bound to be many questions of proper method, and of public policy as expressed in laws and the actions of public officials, which must be solved from first principles, since few if any precedents exist; and The Tribune concerns itself, both editorially and other ways, with promoting what it believes to be the best

solutions of these problems. Its representatives have made many appearances before legislative bodies, in efforts to get these questions settled on a basis that will promote the best good for the greatest number.

THE TRIBUNE ENTERTAINS MILLIONS THROUGH THE AIR

How Stations W-G-N and W-L-I-B Rose through their Notable Features and Splendid Programs to Leading Rank in the Nation

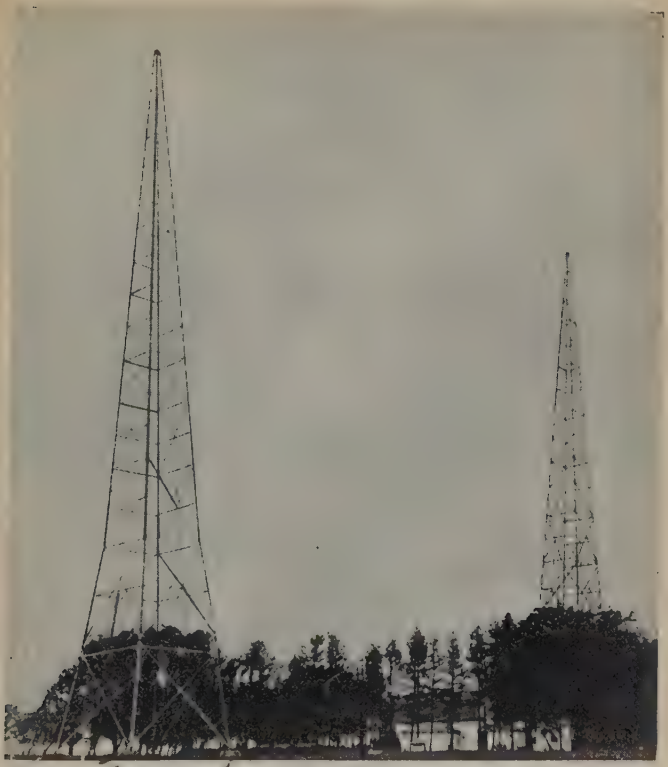
RADIO STATIONS. "W-G-N, The Chicago Tribune station on the Drake Hotel."

Radio fans have not been long in learning that the above announcement signifies entertainment and fun of a high order. Questionnaires and polls have shown that W-G-N tops the heap of broadcasting stations in the mid-west consistently. That station W-G-N radiates the same progressive spirit which inspires The Tribune, seems proved by the half a million complimentary letters it receives a year.

Growing public interest in radio soon brought the Tribune into the broadcasting field. Here was a new and unparalleled means of communication, an opportunity to furnish listeners with a better type of radio entertainment, an unusual chance to develop a new contact point with the public, and to further the ideals of public service that have ever been the backbone of the newspaper.

The Tribune began broadcasting early in 1924, operating—in conjunction with the Zenith Radio Corporation and the Edgewater Beach Hotel—the first W-G-N, which took its name from the abbreviation of the paper's famous slogan: "World's Greatest Newspaper." Soon came the realization that the public could best be served were the station controlled exclusively. Consequently, on June 1, 1924, WDAP, owned and operated by the Drake Hotel, was secured

THESE ALSO ARE TRIBUNE TOWERS



These huge steel towers near Elgin, Illinois, support the broadcasting antennae of W-G-N and W-L-I-B, The Tribune radio stations.

and renamed W-G-N. The studio remained in the hotel, where it is located today, but this original studio has now grown to four, and the 1000 watt transmitter on the Drake has been recently supplanted by its Elgin plant, by far the most powerful in the Chicago territory.

What caused this growth? What persuaded The Tribune to make the tremendous investment that the radio station involves? Public confidence. Let us glance into history and see what W-G-N has done to merit this confidence.

THE NEW TRANSMITTING STATION

This attractive building, near Elgin, Illinois, is where W-G-N's programs "take the air."

W-G-N started writing radio history in the fall of 1924 with its series of long distance broadcasts of important mid-west football games. "Red" Grange was on the threshold of his sensational career, making the first of the classic runs and passes that were later to bring him fame, fortune and a manager. He caught the public fancy, and W-G-N broadcast the majority of the games in which he appeared. Clever handling of these events enlisted a host of followers for the station, while the gradual development of carefully planned regular programs made them constant patrons at its wave length.

A series of sensational theatrical broadcasts—the first attempted with any success in Chicago—ushered in the new year, and then the radioing of the Indianapolis 500-mile auto race and the Kentucky Derby added greatly to the station's prestige.

In the fall of 1925 Liberty Weekly decided to enter radio. In casting about for a working station, officials of the publication learned that WTAS, accounted one of the most popular stations in the mid-west, was

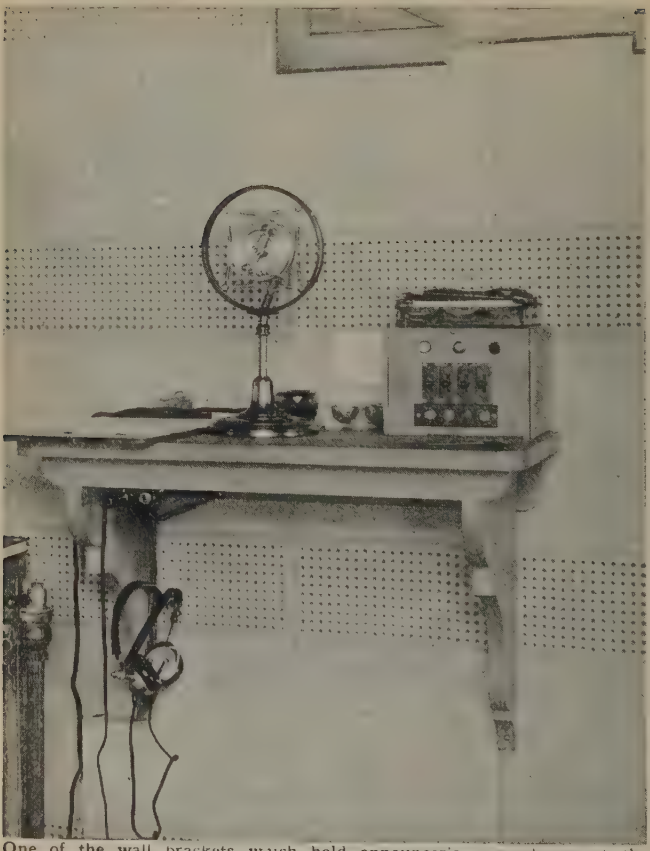
THE SCOPES TRIAL ON W-G-N

The late William Jennings Bryan defending the biblical account of Genesis at the famous Scopes trial in Tennessee. Note the W-G-N microphone in the left foreground, picking up and carrying his words to the listening millions.

on the block. It was purchased. W-G-N traded wave lengths with the station that exchanged time with WTAS, and in co-operation with WLIB (as WTAS had been renamed), decided on a day-and-night program schedule that would make them the finest stations on the air.

The story of radio program progress in the midwest becomes, from that time on, the story of W-G-N and its sister station, WLIB. Together they inaugurated a policy of program expansion and perfection that sent them rushing to the forefront. Big events . . . big names . . . big ideas flour-

A "MIKE" READY FOR ACTION



One of the wall brackets which hold announcer's microphones at the W-G-N and W-L-I-B studios.

ished. A list of regular features was developed and maintained that heightened public interest in radio. Special broadcasts were arranged, and during the heat of the World Court discussion in the United States Senate, listeners heard a debate staged in a Washington radio studio and broadcast exclusively by W-G-N in which four United States senators, leaders of the struggling elements, participated. When prohibition became a national topic, a prohibition debate

NEW AUDIENCES FOR NOTED ORATORS

The Tribune radio station W-G-N has enabled many internationally known thinkers and speakers to reach audiences of staggering size. Above: (center) Herbert Hoover. Below: Clarence Darrow, noted lawyer, and (right) the late Wayne B. Wheeler, dry leader, at W-G-N microphone, debating prohibition.

GLIMPSES OF ACTIVITIES WHICH

Here we see some of the contrasts which help W-G-N's programs to meet all tastes and moods. Across the top of the two pages is a view of an impressive Jewish New Year service which W-G-N broadcast, with the announcer at the extreme right. Below at the left is Mussolini, whose

HELP MAKE UP W-G-N PROGRAMS

address, recorded in Italy by a phonograph, was broadcast by W-G-N, and to the right are Gloria Swanson and her husband, the Marquis de la Coudray de la Falaise, as they looked while giving a radio interview from the studio.

was presented that listeners might hear the arguments of its staunchest defender and bitterest opponent.

The doors of the theater were opened. W-G-N's broadcast of The Miracle was acclaimed the most perfect bit of entertainment ever heard. Broadcasts of The Student Prince, Blossom Time, Carmencita and the Soldier, were not far behind.

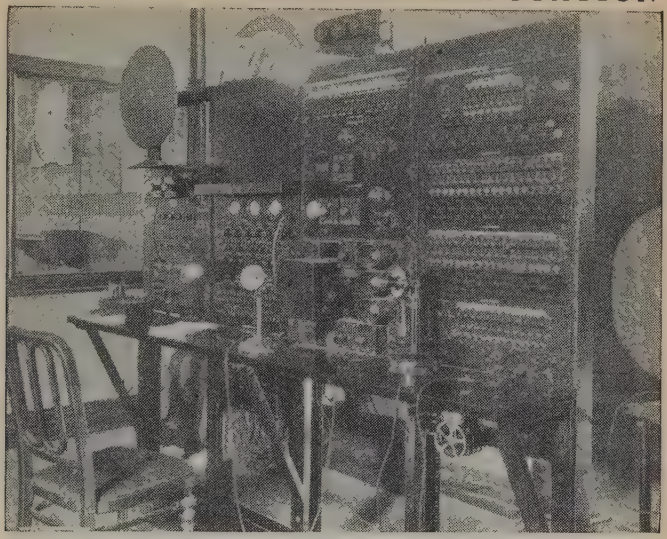
In the field of regular radio features, if W-G-N has done nothing else, credit it with the creation of Sam 'n' Henry. Introduced to listeners as the first "radio comic strip," like their newspaper prototypes they have grown in popularity because in each day's adventure there is a laugh or a tear or an incident that is in itself a complete epitome of bungling humanity. The people whose breakfast sours without Andy Gump find their evening a loss if, perchance, they fail to hear Sam 'n' Henry at 10:10.

Sam 'n' Henry Only One of Many

But Sam 'n' Henry are only ten minutes of the long W-G-N day. Other items in the program have attained practically the same degree of popularity. Everyone knows about Arabian Nights' Entertainment, that splendid weekly musical feast; The Music Box, Great Moments from Grand Opera, The Phantom Violin, Uncle Quin's Punch and Judy for the children, W-G-N's special New York features, the morning public service hours, with their periods of entertainment for the blind and for shut-ins, information for housewives, and educational topics. Then there are the daily concerts and musicales, the W-G-N Woman's Club—a radio reproduction of the woman's club—the news digest, the Old Fashioned Almanack, The Million Sing, a radio community songfest, and numerous other sparkling novelties.

W-G-N's studios are ideal from a mechanical standpoint. They are maintained in such physical condition as will make them perfect workshops for the many special broadcasts which W-G-N constantly presents. Then, too, the extra studios assist in speed-

BEHIND THE SCENES AT THE STATION



The engineer's board at station W-G-N, controlling all the equipment both at Elgin and Chicago.

ing up programs, a necessity where one feature must follow another in clocklike order. W-G-N presents so many orchestral novelties that minutes would be wasted clearing the studio of one group of musicians and admitting the others. With two studios, one orchestra is set up and ready to play while the other completes its program in the first studio. One studio is 20 by 40 feet, and the second, 20 by 30 feet. A small studio, ten feet square, is used nightly by Sam 'n' Henry, and the original one is in reserve.

How the Control Room Works

Between the two large studios, separated from each by glass partitions, is the control room, where station programs take form before they are sent to Elgin for transmission on the air. Four huge panels contain the control room equipment. One of these panels contains connections for the various "remote controls" (broadcasts which emanate from a point other than the studio) which W-G-N maintains; a second is for

ONE OF THE STUDIOS IN WHICH

Here we see one of the four splendidly equipped studios used by W-G-N in getting its programs on the air. Notice the glass-enclosed control room in the background, where an operator regulates the tonal quality

W-G-N'S BROADCASTS ORIGINATE

of the broadcast, the special echo-deadening composition on the walls and ceiling, and the absence of noise-making draperies and ornaments. This insures freedom from murmurs and other audible disturbance.

the amplification equipment, a third for the "fading panel," a device whereby sounds entering three or more microphones may be welded into a whole. Such a panel is a necessity where it is desired to present voice and music simultaneously and with uniformity of tone. The fourth delivers W-G-N's various features that are brought by leased telephone wire from New York.

A Great New Transmitting Station

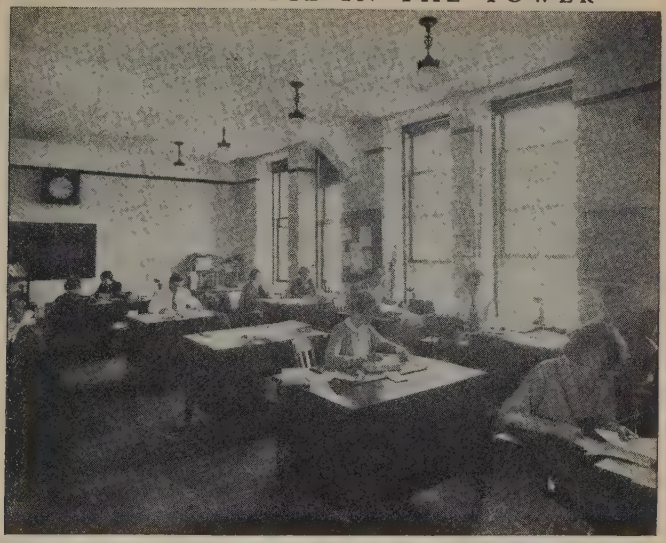
From this control room programs go to the huge Elgin transmitting station by telephone lines. Located thirty miles from Chicago, in the heart of country cornfields, is this modern engineering wonder, built in the summer of 1926, the largest of its kind in the middle-west. To an unobserving passerby it might be merely a rather neat bungalow turned out by an architect with Spanish notions in design, but inside one will find one of the most completely equipped radio stations in the country. In addition to the rooms for the transmission equipment and power plant the building also contains a small studio, a branch of The Tribune's Public Service office, living quarters for engineers and operators, and a garage. It is a small community self contained, five miles from the nearest town.

Behind the station are the 250-foot steel towers 500 feet apart, supporting the aerial which sends out the programs.

Still another portion of W-G-N is located in the Tribune Tower, where a staff of girls open and sort the vast amount of mail which comes to the station each day. This mail is analyzed by a group of experts, and answered daily. The publicity and program departments are located here.

RADIO TRANSMISSION OF NEWS. As the opening quarter of the Twentieth Century drew on toward its closing years, a peculiar problem began thrusting itself upon the attention of American newspaper publishers. Although many cables spanned the Atlantic,

RADIO OFFICE IN THE TOWER



It takes a respectable sized office force to keep W-G-N and W-L-I-B going efficiently. This is a part of it.

they were becoming pitifully inadequate for the demands made upon them, and news dispatches were slower and slower coming through. In fact, it seemed that before many years passed, the cables would be almost too busy with commercial messages to have capacity for more than the merest "skeleton" dispatches of news.

At this juncture a rainbow showed over the dark horizon—The Wireless—making possible almost instantaneous transmission with great economy of cost, possibilities not dreamed of a few years ago.

Having taken notice, newspapers began to act.

Early Attempts to Use Radio

One of the first attempts to use wireless was made by the New York Times. Wireless antennae were erected upon the Times building and a receiving set was installed. Later a receiving station was constructed, also in New York, by the Hearst newspapers

in that city, so two traps stood on the Atlantic seaboard, set to snare news out of the thin air.

But it remained for The Chicago Tribune, nearly a thousand miles inland, to materialize the dreams which had been inspired by the wireless. After the World War ended, a fully equipped radio receiving station was erected on the roof of The Tribune Plant as an important tool of The Chicago Tribune Foreign News Service. This was when radio had just begun to reach the practical stage for general news communication. Experiments were made on this side of the Atlantic and negotiations completed on the other and on October 14, 1920, newspaper history was made.

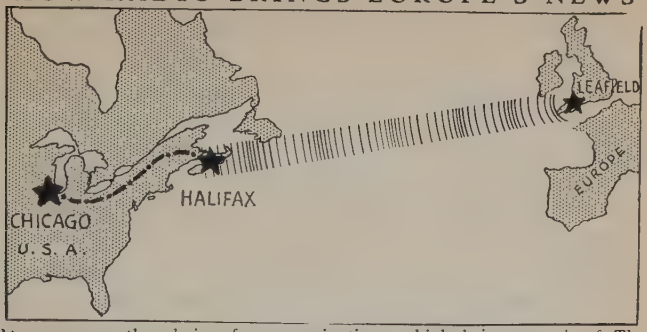
For on that date The Tribune, whose radio *nom de plume* then was 9ZN, received directly from Bordeaux, France, a news dispatch by wireless. It is a fact that this was the first dispatch received by any paper in the world from a foreign nation by direct wireless transmission.

For several reasons The Tribune's radio receiving station in Chicago did not work out. It was found that weather conditions often made receiving conditions unsatisfactory. This was particularly true because The Tribune is 1,000 miles inland, and land climate always is more troublesome than the weather over the seas. Likewise the great Lafayette station at Bordeaux erected by the United States and operated during the war by the United States, passed into the hands of the French government. A working agreement was entered into between France and the Radio Corporation of America which provided that all dispatches sent to America must be handled in America by the Radio Corporation and the land telegraph companies with which the Corporation was bound by its operating arrangements.

High Expectations Upset

As a result of this agreement two things happened. First, The Tribune's wireless call 9ZN no longer was used, but each dispatch was addressed to The Chicago

HOW RADIO BRINGS EUROPE'S NEWS



Here we see the chain of communications which brings much of The Tribune's foreign news with radio providing the trans-Atlantic link.

Tribune care of the Radio Corporation. The dispatches when received by the corporation at Tuckerton, New Jersey, were turned over to the Western Union Telegraph company, according to agreement, and then were forwarded to Chicago by telegraph. In one specific case it required more than six hours for a message to proceed from Tuckerton to New York City. Second, and more important, the agreements which wiped out direct transmission from France to American addresses also did away with the carefully planned and allotted block of time during which The Tribune had been assured by Bordeaux that the great Lafayette station would be available to Tribune service. This upset what had been thought would be the greatest advantage of radio over cable—that is, transmission at times which would insure maximum efficiency in getting the latest news in time to reach the most readers.

Naturally, The Tribune did not care to continue operating under such handicaps. Neither did various eastern newspapers which were suffering similarly. So The Tribune made an arrangement with several eastern newspapers that maintain a foreign news service, and some of the news associations, and built a radio receiving station in Halifax. As the station is not in the United States, no outside American

agency has any control over the dispatches. The location of the station also eliminated serious trouble in getting clear reception.

From this station The Tribune now receives the bulk of its news from correspondents of The Tribune in Europe.

The greater part of The Tribune's wireless news is sent from London through the Leafield station, controlled by the British Post Office. Other dispatches are sent from the station of the French government in Paris, and the Italian station in Rome. From Halifax, where the wireless messages are received, the news is relayed to The Tribune plant over Western Union telegraph wires. Every night from 3,000 to 8,000 words come to The Tribune from London through the Halifax station.

This arrangement has worked out admirably for The Tribune and its readers. Important news dispatches have been received in The Tribune office ten minutes after they were filed in London. This is an indication of the gain in speed over the old system of crowded cables, which usually took hours for transmission.

Saves Thousands of Dollars in Tolls

In addition to the saving in time, there has been a great saving in cost. The saving over the cables has been many thousands of dollars a year. Although the cables are still used to some extent in sending European dispatches, the radio system has been so satisfactory that it has eliminated the sending of any cables from London, and has cut down the amount from other news centers. Constant experimentation with radio receiving and sending is improving the wireless news service and undoubtedly it will eventually be extended so that practically all news press dispatches from every corner of the world will be sent through the air.

RAY, DR. CHARLES A. In 1855 a successful, respected citizen of the flourishing city of Galena left

his promising metropolis to continue his career of journalism in the marsh that was Chicago. At that time St. Louis was the commercial city of the central west, thriving on Mississippi River trade. It looked with scorn upon Galena which, however, was the "big" city of Illinois. Galena, in turn, did not consider Chicago of sufficient potential importance to be scornful of it.

To this muddy nonentity came Dr. Charles H. Ray, leaving behind him the editorship of the Galena Jeffersonian. He carried with him a letter of introduction from Horace Greeley of the New York Tribune to Joseph Medill. Mr. Greeley urged Mr. Medill to join Dr. Ray in starting a newspaper in Chicago and they acted upon the eastern editor's recommendation, Mr. Medill buying a third interest in The Tribune and Dr. Ray acquiring a fourth.

The Noted Joke on "Deacon" Bross

Three years after The Tribune and the Democratic Press were combined The Tribune Company was incorporated (1861). Of his brother stockholders (*see* J. L. Scripps; William Bross; Joseph Medill; Alfred Cowles; William H. Rand) Dr. Ray was the gay and hearty fellow. A story is told about him that on the night when the news of the fall of Fort Donelson was received in Chicago, he read the dispatch to an immense throng and then said "Friends, 'Deacon' Bross has authorized me to say that any man who goes to bed sober tonight is a traitor to the government." The "deacon's" consternation, considering his Cromwellian standards, may be imagined.

From 1861 to 1863 Dr. Ray edited The Tribune, then withdrew and Joseph Medill took charge of its editorial conduct.

REAL ESTATE NEWS. Nowhere does the doctrine of The Tribune, that "news is a record of action," show to better advantage than in The Tribune's handling of real estate news.

Almost every paper worthy of the name has real

estate news of a sort. All too often it consists of lists of transfers, with dryly told details of sales and contracts interlarded. If any but a professional realtor can get a thrill of interest from the material he is imaginative to the last degree.

In The Tribune, however, this dryness long since has been banished to the limbo of the wood cut and the hand press. As might be supposed from the way The Tribune has grown up with Chicago, The Tribune sees real estate news as an absorbing story of community growth and development, of human progress and achievement—and that is the spirit in which the real estate news is edited. The human side, the community side, is kept always to the front, with all details conveniently given for those who want them, but kept from cluttering up the news for those who want the general story.

The result, naturally, is a section which is read, not only by those directly interested in real estate, but also by the general public. This has its reaction benefiting the professionals as well. The real estate interests naturally want their stories in The Tribune, and this willingness to volunteer information insures complete coverage of the field.

How the News Is Found

How is the news obtained? First come the routine sources, chiefly the official records. The Tribune pays an annual fee to the Cook County Register of Deeds for the privilege of copying his records each day, and this gives a complete transcript of actual transfers, mortgages, and the like. Other news is volunteered by brokers, agents, contractors, and architects. And there remains the great source of much of the most important news—the confidence reposed in the real estate editor.

There, after all, is the great secret of a successful real estate section. Its editor can be no casual reporter, sent out to "do" real estate as a means of filling in. He must be a keen student of real estate

REPORTING CHICAGO'S GROWTH

Chicago Sunday Tribune

Announce Building Plans for Big Catholic and Masonic Clubs

Each week a complete section of The Sunday Tribune is given over to reporting the realty activity of Chicago and its vicinity.

himself—a man who can see real estate matters as the realtors do, who can get a hint of a big story without having to have its bigness explained to him. And he must be a man whom realtors know, like and trust, in whom they can repose confidences concerning coming events without fear of the stories getting out prematurely.

All this means that he should work exclusively on real estate—which is the practice on The Tribune. The real estate editor has only his own field to think about, and is given ample facilities to cover the city thoroughly. It goes without saying also, that his activities are utterly divorced from those of the advertising department, and he judges material solely with regard to its news value.

Receives the Best Endorsement From the Profession

There is one connection, however. Real estate advertisers naturally will turn to whatever paper in their judgment interests the greatest number of readers able to buy real estate. The volume of advertising gives an excellent indication of the verdict pronounced by the real estate profession upon the merit of the section; and the verdict upon The Tribune's section is illuminating. It is given by the fact that The Tribune carries nearly as many millines of real estate advertising as all the other Chicago newspapers combined.

The bulk of the real estate news appears in the real estate section of the Sunday Tribune, with plenty of illustrations to aid the presentation. Space is given to the daily stories on the Financial and Market pages. Owing to the necessity of printing the inside Sunday sections in advance, the real estate section closes Friday night at 4:30 o'clock for the Sunday following.

One of the most popular features of the Sunday Real Estate section is the wealth of information of interest to owners and prospective owners of family dwellings. Particulars are given elsewhere (*see* Home Planning and Building).

REFERENCE ROOM. *See* Library; Morgue.

RELIEF PRINTING. *See* Rotogravure.

RELIGIOUS NEWS. One of the regular features of The Sunday Tribune section carrying critical appraisals of music, drama, and motion pictures, is the religious news, which appears under the caption News of the Religious World.

It is only fitting that such a department should be conducted in a paper published in a great metropolis of Chicago's proportions, where churches of practically every denomination flourish. The editor of this department always is an ordained clergyman, and the contents of this column are quite unbiased, consisting of short informative paragraphs pertinent to all religious activities, the building of a new church or synagogue, a change of curates, a veteran pastor's transfer to another church or diocese. Added to this column itself there appears also a list of sermons to be preached and services conducted on each Sunday, being prepared according to denominations, with the name of the pastor, the church, and other particulars of general interest.

Is Active Week Days, Too

This is not exclusively a Sunday department, since regular news articles on such religious events as denominational conferences and the like appear under the editor's name quite frequently in The Daily Tribune. The religious news, however, is not confined to this editor and his department. The Tribune has made a practice of printing articles on religious topics on the editorial page of The Sunday Tribune. These discussions of matters of religious interest are authoritative in that they are written by either a distinguished clergyman of national or local note, or by a layman prominent in the church world.

REPLATE. The replating process is the secret of the newspaper "extra". It is through this quick, easy method that last minute news can be inserted in the news columns in a prominent position without changing the body of the paper or causing any delay in the production or distribution of the paper.

Witness for instance the case of Suzanne Lenglen's tennis victory over our Helen Wills at Monte Carlo. Many Tribune readers expected to see the result of this match in the early editions of the next evening's papers. And yet the account of the match was printed

in The Tribune in an edition following the final, marked "Extra."

This was made possible by the sequence of time which makes continental Europe approximately six hours earlier than Chicago time. When the story was received by the cable editor it was rushed to the compositors and then to the plating room. Here a new plate containing this story and the box "Extra" in the very upper right hand corner of the front page, was made. Next, the presses were stopped just long enough to permit the pressmen to remove the old plate for the front sheet—in this case on the final edition—and place the *replate* containing the story of the tennis match on the cylinder.

The "replate" copies reach approximately that portion of the circulation ordinarily served by papers printed after the hour the replate was made (*see* Editions).

HOW NEWS OF THE TOWN IS GATHERED EVERY DAY

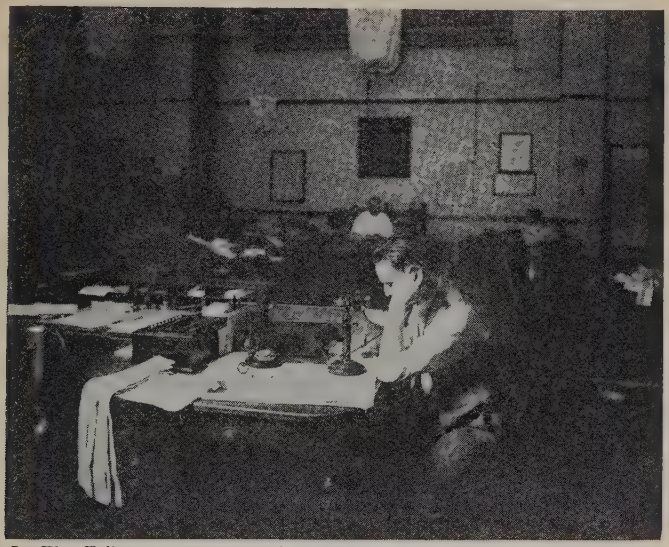
The Fascinating Story of the Men and Women Who Tell the "Who, What, Where and Why" of What Happens In and Around Chicago

REPORTERS AND REPORTING. "It must be such a fascinating life!"

This remark has been made to most reporters hundreds of times. To most people—and for that matter, in fact as well—something of the glamour of bohemia, the careless artist, the irresponsible attitude, still clings to the newspaper shop, drawing young life, creating an unreal atmosphere and painting the reporter as one of the few picturesque figures left in our work-a-day world.

And so he is—for what is a newspaper without the news, and what is more varied than the task of getting it? What could provide more bizarre contacts, more upsets and experiences than the work of the

ON THE TRAIL OF A NEWS STORY



In The Tribune news room, checking up on a hot news story by means of the telephone.

reporter, the waiter in anterooms, the stranger who knocks at the door of the house in trouble, the young fellow who breezes into a police station with the query, "What's doing tonight, Sarge?"

Yet beneath the bohemianism, the apparent slap dash and devil-may-care of the reporter's life, there is a substratum of stern requirements and heavy responsibility. The reporter must have a lot besides breeziness and cast-iron nerve—on a paper like The Tribune, at any rate. If he is not mentally able to see to the bottom of the news and see straight all the way, neither can the paper or its readers. And "seeing straight" in the great flux of business, politics, intrigue, crime, charity, happiness and pain which yields the news of Chicago, calls for a man of no ordinary qualities of mind and soul.

The very mechanics of his calling show why this is true. On The Tribune, the campaign of news getting

for the day begins when the assistant day editor arrives about 9 o'clock and looks over the situation to decide what news seems to be in sight (*see* City Editor). The result of his labors is a list of assignments for the reporters, each reporter being told off in the afternoon to investigate one or more possible stories. Contrary to the opinion of some, a paper does not send out reporters to wander about and see what they can find. The editors plan the campaign; the reporters execute it; and the assignments are their marching orders.

The Tribune prefers strongly to have the people who gathered the facts write the stories, and the staff is kept large enough to make this possible in most cases. Needless to say, the reason which impels many papers to use the rewrite system—the desire to hire less expensive men for the outside work—does not obtain with The Tribune.

And now suppose we look at the training given a reporter so that he may meet his responsibilities properly.

The Tribune, like most metropolitan newspapers, gets most of its men somewhat trained by service on papers in smaller cities, or on other Chicago papers. But previous experience is not an invariable requisite for employment, by any means. Brains is the great requirement—and occasionally The Tribune has taken green college graduates who had the right qualities and had the ability to write clearly, and trained them from the beginning. The more usual school, however, for an absolutely green man who wants to start in Chicago, is the City Press (*see* City News Bureau).

The Hard Grind That Makes Reporters

The training consists, as most people know, of exposing the youngsters to the hard tutelage of Professor Experience. The young man will start, probably, as a "picture chaser," going out to ask people who figure in the day's news for their photographs. This training has a double purpose. It drills the cub

THE NEWS BATTERY IN ACTION

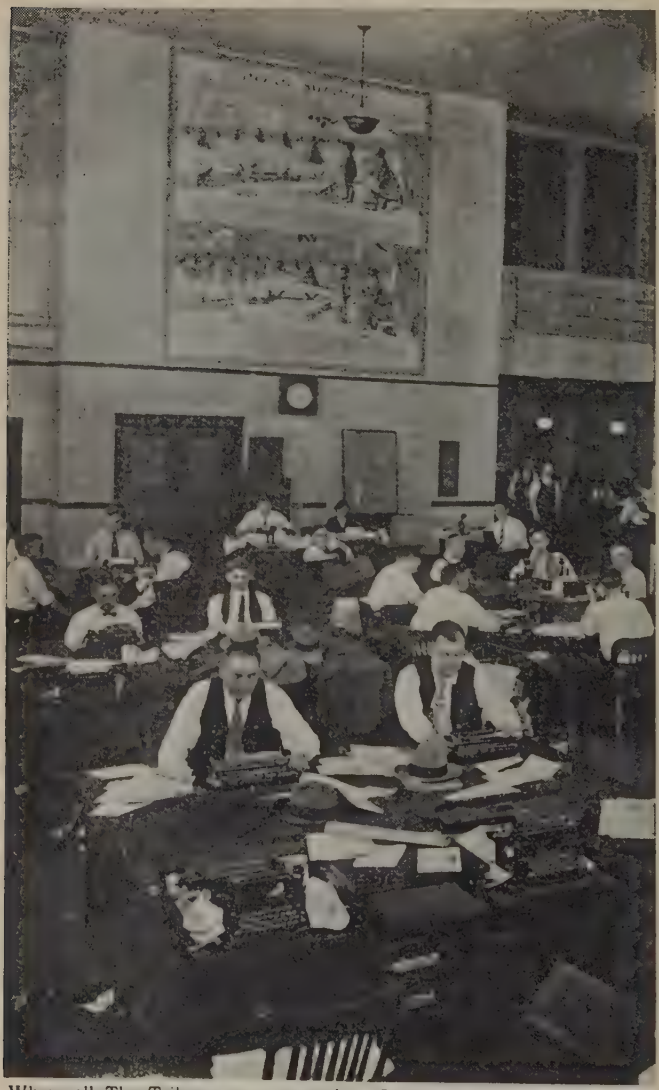
Tribune reporters in the news room as deadline nears pounding out their day's stories.

in meeting people, and in getting what he wants from them; and his rambles teach him the lay of the town, the characteristics of different neighborhoods, and the like.

When he has been seasoned in this work, he will be sent along to help more seasoned reporters on difficult assignments, and on minor stories of his own. This work quickly develops him to a point where he shows talent for one type or another of reporting work. If personal friendships or temperament make him particularly productive in working with politicians, the city editor will tend to send him on political stories; if his *flair* is for getting comedy out of neighborhood quarrels, this will be recognized in making out assignments. He may get a "beat"—that is, a station which he combs regularly as his day's work; or he may be kept on varied assignments permanently.

At some point in this development, as a rule he

THIS ROOM HAS BEEN CALLED THE



Where all The Tribune news pours in. On this and the opposite page is shown a general view of the news room, called in newspaperese the local room. This room is the work shop of reporters and editors. The

NERVE CENTER OF THE NEWSPAPER

local room has been called the nerve center of the newspaper. It is the terminus for all the numerous avenues for news which lead out to all the corners of the world.

finds employment on some large paper, and if the paper be The Tribune—commences his Tribune career.

Finally, after some years of work The Tribune reporter comes out as what might be called a "feature writer"—save that all Tribune men (and women) are supposed to be that. He has a style, an individuality, a flavor that stamps his work as his, and enables the discerning reader to know his stories even without their "by line." The slap dash is gone, and his position has acquired the characteristics of a profession.

Several features are particularly characteristic of Tribune work. Owing to the many news associations it uses, and the demands for space upon The Tribune's columns, there is very little room for stories of minor interest; so The Tribune reporter has little to do with them. When handled at all, these minor "squibs" are confined to little more than the bare fact sent in by the City Press, verified by telephone; and the reporters are used on the major stories. Naturally the reporters having only one or two stories a day to handle, can investigate more completely and turn out much better accounts than if they were harassed by the necessity of digging up and writing a lot of "filler" items.

Barring only the limitations of time and space a reporter is, perhaps, under less restriction on The Tribune than on any other paper. The requirements are only that his copy be: first, news; second, interesting. Beyond these, everything in the treatment of the story lies with himself.

No office style, no hard and fast rules or methods of treatment, need be complied with. Under such conditions, The Tribune newswriter is enabled to make the fullest possible use of his personal resources. If he sees a human interest in a news item, his story may be as humorous, or as pathetic, or as moving as he can make it. The elements that make literature cannot spoil news, but rather improve it. As a consequence, the pages of The Tribune reflect life—fully

and comprehensively. In the daily schedule, now and then is to be found a piece of writing that might be called classic—chuckles and tears and passages of vividness and power.

Individual Style Is Welcome

This freedom of expression is the best incentive to ability. It keeps the contents of the paper, and the staff, alive. It is a perpetual invitation to do the best work. Homer would have liked to work on The Tribune; no blue pencil would have blurred the *onamatapoeia* of his lines. So would Horace, with his whimsicalities; Herodotus, with his wealth of incident. So would Balzac, Addison, Samuel Johnson, Dickens, Hardy, Kipling, and Mark Twain. Because in writing Tribune news each of these would have opportunity to exercise his exceptional abilities.

The Tribune's policy, in many other respects, assists the reporter. The paper not only professes to be independent and non-partisan, but is. Just so the story be news, and true, The Tribune prints it, though it shake the portals of the state or pillars of society.

Furthermore, the business office is without influence in the reporter's realm.

Advertising is sold strictly on a business basis with no editorial bonus. Dramatic, literary, automobile and movie editors write their comment and criticism with certainty that they may express their convictions with absolute freedom. The Tribune has held steadfastly to this policy in the face of attempts to penalize it by heavy withdrawals of advertising. Tribune writers are often admired for their "fearless" criticisms. The "fearlessness" was The Tribune's. It paid the bill in loss of revenue, while the writer's salary went on as usual, and he would never even hear, except by accident, of any case where a story of his lost the paper advertising.

The reporter on The Tribune feels, and is, secure. Harsh, "quick firing" methods in vogue on some papers have never prevailed on The Tribune. A Tribune re-

porter is not looked upon as a bird of passage. Thirty-two members of the editorial department have been on The Tribune more than ten years. The Tribune not only attracts, but holds, ability.

The following extracts from an address by the city editor of The Tribune to the students of the Medill School of Journalism shows the attitude of this department of The Tribune toward its work:

"News is a record of action.

"If you will examine this definition in all its facets, I think that some day you may come to some understanding of the business of newspapers. You must become competent to set down a record and you must become competent to judge what is an action fit to be recorded. A great many times you will be tempted to record something which you really believe ought to be the truth. But what ought to be the truth and what is the truth provokes a discussion that is likely to give you a great deal of concern. It is this very salubrious difference in values that will bring you acrid letters from our ancient friend vox pop; and often cause you to decide that after all the best way to conduct a newspaper is with a sawed-off shotgun.

"The newspaper business is a game of eternal youth. It wants snap and action. It reflects the growing world, not the middle-aged, sagging, comfortable world that has retired on a competence, or the decayed, woeful world that is standing on a street corner begging for alms.

"The moment you regard the human race as a finished product you have quit newspapering and you are making your will. The newspaper is unlike almost any other business and yet nothing is quite so symbolic of the changing world. Each newspaper day is a complete cycle. Each twenty-four hours tells its story, banks the fire in the furnace, winds the clock and goes to bed. Nothing is so old, so stale, so tasteless to the newspaper man as yesterday's newspaper. We keep the newspapers of yesterday in a place called

the morgue. You need no Arabian imagination to tell you why it is called the morgue.

"The news room lives for today. It is this eternal youth of the newspaper that makes the dangerous rainbow of color and atmosphere. You often are likely to hear such esthetic locutions as the 'urge' and the 'fascination of the life they lead,' the 'thrill' and 'excitement.' If you are given to thinking of these things, forget them. They are for romantic laymen. You cannot be the scenery and the audience, too.

"If this school can erase the notion that newspapers exist for dreamy, poetic minds whose sole product is to be only frothy little imaginings uttered without direction or restraint, it will have done a master's work. Even among those whom we consider experienced workers we constantly are meeting with those who fondly conceive it to be their parts to turn out 'light, chatty stuff.' 'I cannot work on assignments,' they will say. 'I must go and pick up little stories here and there. I must write just as I feel. My copy can't be corrected. I always do my own correcting and my stories must run as I write them.'

No Room for Prima Donnas

"Stop it. It isn't being done. The newspaper business is a serious affair. It deals intimately every day with the serious concerns of millions of people. Don't get the idea that it is conducted by a collection of irresponsibles who go charging about without mode or reason to publish, at a prodigious cost, inconsequential and childlike utterances. Every person on a newspaper has a direct mission and purpose. Every one is under direction. There are no sacred cattle with divine license to ignore authority. Every act on a newspaper is done by delegated authority.

"On a newspaper one of the most hopeless types of prima donna is the one that is completely intolerant of prima donnas. He is the one who constantly asserts he views his field with a broad, even distribu-

tion of light but never fails to complain bitterly because his last paragraph was left out.

"The prima donna is one who will not understand that a newspaper is bounded by steel hoops—literally, not just speculatively. It is surprising what little elasticity there is in the metal page of type. And yet the prima donna will weep bitter tears, resign, curse the editor and classify him among the most unspeakable of blundering upstarts because the sacred brain child of the prima donna has been trimmed to fit.

"A real star is one who fully understands that it is not his one little contribution that boxes the compass and puts mankind at its ease, but that it is the complete newspaper, carefully designed, each item of world news, of industry, economics, domesticity, politics, science, health, crime—everything in proportion, that stamps the dependable and trustworthy journal. It is the easiest thing in the world for a newspaper to devote itself to the shocks, the horrors and atrocities of life. A newspaper man need have only a spoonful of brains to dip his journal in blood and wave it before a morbid mob. He is just as sure to attract attention as if he ran naked down the middle of State street. But it does require knowledge and a steady hand to inquire into the complexities of advancing civilization.

"In order that this may be kept so, there has grown up the things we call system, efficiency. Stories are not printed without investigation. Even in the face of investigation there are mistakes. But that is because human judgment errs. Hardly any two persons can see the same event alike. That is why the newspaper requires trained minds with a capacity for patient inquiry and sound decision. You may not write what you think. You must write what you find."

RESEARCH IN ADVERTISING. *See* Business Survey; Market Analysis; Merchandising Service.

RESORTS AND TRAVEL ADVERTISING. This advertising is peculiar in that it, together with one or two

BOOSTING TRAVEL AND HOTELS

This glimpse of the classified display section of the advertising department shows some of the solicitors who handle advertising for railroads, hotels, schools, and other advertisers using this type of display.

other classifications is neither "want" nor "display." It is printed in classified sections, like want ads, but it enjoys considerable freedom from typographical restrictions, and hence resembles display. Because of this, advertising of this sort, known as "classified display," is handled by a separate division of the advertising department.

Another Example of Tribune Leadership

Like other advertising designed to reach the buyers of the community, resort and travel advertisers give overwhelming preference to The Tribune over the other Chicago papers. This preference makes The Tribune the *leading* medium for this business in the territory and this leads people to consult it before any other.

Added value is lent the advertising by The Tribune's free information service on these subjects (*see* Public Service Office). This service, reaching thou-

sands every year, is the most popular of its kind in the city, and adds materially to the value of the advertising as well as giving extra help to the individuals wanting information.

RESULTS OF JEALOUSY. Every person, at sometime or another, has come into contact with jealousy and in order that they might have a certain amount of space in which to tell about it, The Tribune carries a regular department entitled Results of Jealousy. All contributors whose letters are accepted and published in this department by the Jealous Editor, the adjective being only titular of course, are paid one dollar for each such letter.

Some of these communications reflect real tragedy, but the majority have a humorous climax.

RETOUCHING. In engraving work retouching may be done either on the photograph or drawing used as copy, or on the photographic negative used in making a finished printing plate. Some values can be altered on the plate itself, while it is being made; but in the trade, this is not considered retouching. It is called tooling or burnishing. The more that can be done on the photograph the better the finished job will be.

Perhaps the simplest retouching job is that of eliminating an undesirable background or surroundings, leaving the space blank and throwing the desired portions into prominence. This can be done by painting in a line with a white water color paint around the edges of the portion to be reproduced. This line appears in the photographic negative taken from the copy. The surplus film then can be trimmed away by cutting along the white line; or the entire copy can be etched onto the metal plate, line, background and all, and the surplus metal outside the line can be cut away. In either case the result is an "outline" half-tone.

For good work it is desirable, as a rule, to soften this harsh outline somewhat. This may be done in photographing the copy, by the process known as

IT'S THE RETOUCHER AS DOES IT

Three pictures illustrating some of the effects obtainable by retouching.

vignetting (*see* Vignetting); but the more usual way is to produce the effect on the copy itself. This may be done by painting around the object with a mixture of water color white and India ink, varying the pro-

portions of these ingredients to produce a pleasing gradation of shades, and gradually shading off the tones of the edge until they blend into the white of the paper. The better way, however, is to do the job with an air brush (*see* Airbrush).

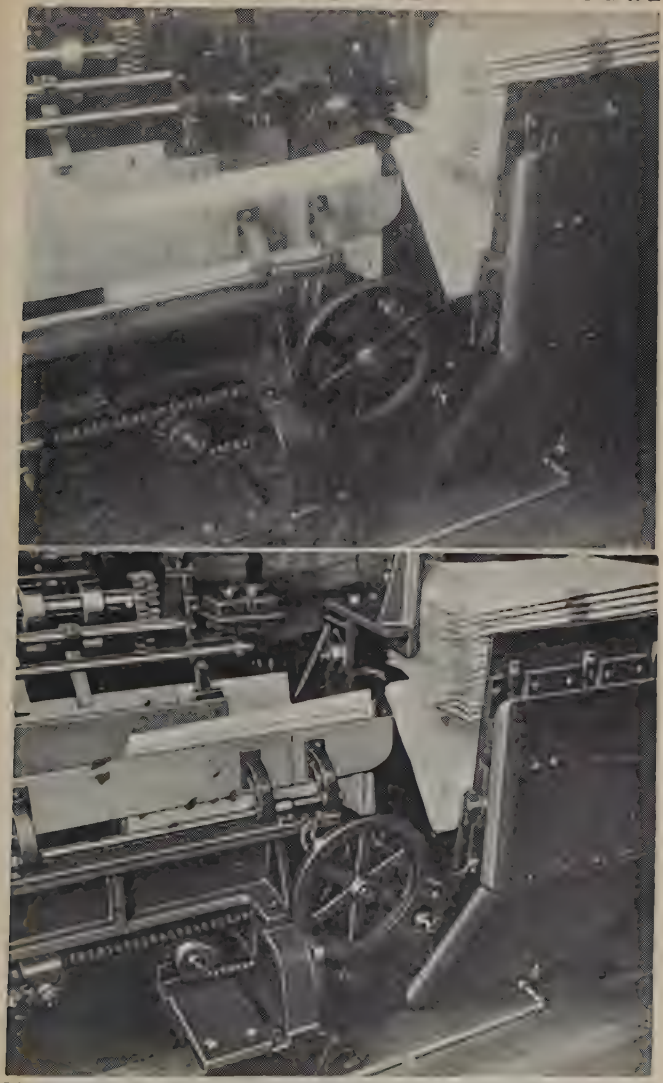
Altering a background is simplicity itself compared with the task of making alterations in the portion to be reproduced. Alterations are made by painting a picture of what is to appear, right *over* the part which is *not* to appear. If a heap of rubbish is to be eliminated from a lawn, the artist simply paints a portion of lawn over the offending areas. In the same way, an offensive telephone wire may be removed by painting in the portions of the landscape it obscures, and so on.

REVERSE TONE (ENGRAVING). One of the commonly used tricks in engraving is that of reversing the tone values of copy—that is, of printing white letters against a black background, and the like. Such effects are easy to obtain by means of photographic manipulation. As almost all amateur photographers know, an exposed plate or film shows all black and white tone values reversed, with black showing as white, etc. The print made from this "negative" reverses the tones again, thus bringing them to correct value. In making engravings, the engraver is careful to have an even number of reversals between the original copy and the printed engraving, so that the tone values will be correct. By inserting an extra printing in the process, he can, therefore, produce *reversed* tone values in the printed copy.

In doing this, the engraver is careful, of course, to make an extra "stripping"—that is, to detach the photographic film from its plate and turn it over. Otherwise he would reverse position values as well as the tone values (*see* Half-tones and Line Etchings).

ROAD MAPS. "Say, I'd like to have a route out to the coast by the southern way." "Where do you pick up the Dunes Highway out of Gary?" "Are there

HOW RETOUCHING HELPS A PICTURE



The upper half-tone was made from an unretouched photograph, exactly as it came from the photographer. The lower picture was made from another print from the same negative, after the print had been airbrushed and otherwise retouched. Note the airbrush finish on the metal.

any detours on the way to St. Louis?" "Is there a tourist's camp site at St. Joe?"

These are but a few of the thousands of queries put to the young men and women behind the counter of The Tribune's touring bureau in its Public Service Office (*see* Public Service Office). Especially during the pleasant period from April to October, thousands of such questions are asked by tourists.

This barrage of interrogation is met successfully with such reinforcements as reports from every state highway commission, consistent correspondence with automobile clubs and associations throughout the country, and road maps printed exclusively for The Tribune. These maps show all roads and highways, good, bad, or otherwise, of the individual states from Alabama to Wyoming, sectional maps of the Chicago Territory and the Middle West, the Eastern Coast, Canada, and the New England states, and a complete paved road atlas of the United States. The individual maps sell for ten and fifteen cents, while the tariff on the atlas is twenty-five cents. The special Chicagoland map, at twenty-five cents, shows the environs of Chicago in color and in marvelous detail.

Since these maps are printed but once a year, the conditions of the roads printed in them change; bad detours are repaired, while many good stretches are destroyed or washed out by storms. This difficulty is overcome by keeping in constant communication by mail and by wire, with the various highway commissions and automobile clubs. Therefore if the motorist who merely buys the map and takes it home should find on it a poor strip of road, whereas he has heard from other sources that it is good, he can learn the exact state of affairs by calling at the touring bureau.

The sale of the maps is not the only matter undertaken by this touring bureau, for it maintains a regular corps of men and women thoroughly proficient in routing and mapping, who will be glad to

GUIDING WANDERING MOTORISTS

Each year The Tribune publishes and sells for nominal prices complete and authentic road maps of Chicago and vicinity, the various states, and sectional maps of the country.

work out itineraries for anyone desiring this service. All this service, of course, is free.

ROTARY PRESS. This term applies to presses printing from semicylindrical plates clamped into position on a printing cylinder, and almost always taking paper from a continuous roll, cutting off each sheet from the strip, or web, before or after the type impression has been made. Since this is the kind of press used for printing Tribunes, it is described in the article on Tribune presswork (*see* Press Room).

ROME. The Tribune's news bureau in Rome is one of the most difficult to handle because of the need for considering the divergent views of the Vatican and the Italian government on so many matters. The office is in charge of one staff correspondent who has an assistant and an interpreter and a staff of local correspondents in the larger centers of Italy.

Because of his strategic location, the Rome corre-

spondent is available for quick jumps for news stories in Africa, Greece and the Near East. The strict censorship imposed by the present government has added greatly to the difficulties of the Rome correspondent. Indeed, one Tribune man was expelled from the country for daring to tell the truth about conditions there (*see* Foreign News).

WHERE WE SEE THE GRAPHIC ARTS AT THEIR VERY BEST

There's A World of Care and Manipulation Behind Your "Roto Sections"—But Aren't the Results Worth the Trouble?

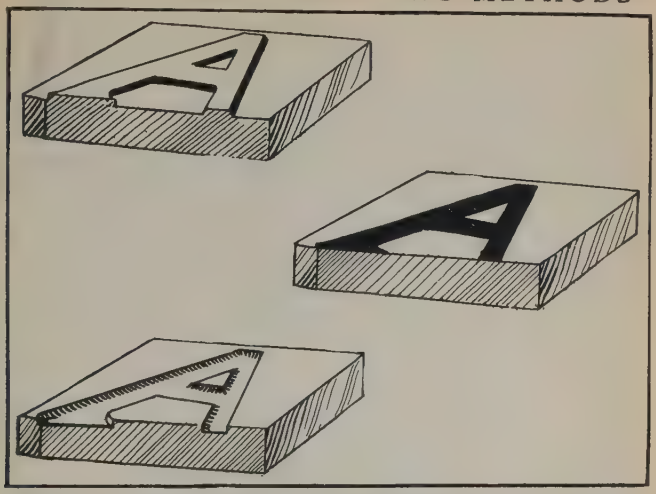
ROTOGRAVURE. Rotogravure, the printing method which produces the delightfully soft and "true to life" pictures with accompanying text found in The Tribune's "Roto Section," owes its existence to a process invented in England about 1890, and made practical for newspaper use in Germany about 1910. The full story of its career goes back, however, even farther, to the days when men first began to think of reproducing text and pictures by printing.

The Three Great Printing Methods

It soon became apparent to these early workers that there were three different methods which might be used for printing. The first of these, known as "relief" printing, or "letter press," made its marks by impressing ink on paper by means of raised characters and surfaces. This was the method adopted by Gutenberg, the father of printing, in the 15th century. Likewise it is the simplest and least expensive method—so naturally it is the process most used for printing today.

The second method is "surface printing." In this method, a flat surface is treated chemically, so that some portions will take ink and others will not. Paper is then pressed against the inked surface, and the ink is transferred to it. The outstanding method

THREE GREAT PRINTING METHODS



These three diagrams illustrate the three methods of printing explained in the text. The upper shows the principle of the relief or letter-press, process. The middle picture shows lithographic or surface printing; and the bottom picture, intaglio printing. The intaglio method is used in rotogravure.

of this sort is *lithography* (*see* Lithography; Offset Printing) which is used to produce posters of all sizes, the huge "bills" for billboards and many special forms of printing. Lithography produces striking color effects, and an immense number of copies can be made cheaply, once the expensive plates have been prepared.

There remains the third possibility, known as *intaglio* printing. In this method the design to be printed is cut or etched into the surface of a flat plate or copper cylinder, and the depressions are filled with ink. Next the surface is cleaned, removing all ink except that found in the depressions. Paper then is pressed against the plate, and by taking up the ink, takes the design.

This is the first principle used in rotogravure. The second is the use of a plate made as a cylinder for carrying the depressions. Hence the term "roto"—

for the use of such a plate permits high speed, *rotary* printing.

The trick in the process lies in getting the impressions etched properly into the cylinder.

How the Work is Started

First the copy to be reproduced—either type matter or illustrations—is worked into the shape needed for the later processes. Type matter is locked up, and a proof is pulled with lamp black ink, on a transparent onion skin paper, this proof being known technically as a *lampblack*. (Another form of proof not in use by The Tribune, is the *gold proof*.) Illustrations are photographed, yielding negatives. The photographic negatives are retouched if necessary, and then positives are printed on transparent paper. The positives, too, may be retouched, and reduced or enlarged in comparison with the size of the original. Thus both type and pictures are in the form of positives on transparent paper. Everything is ready now to make the "resist" with which the copper cylinder is etched.

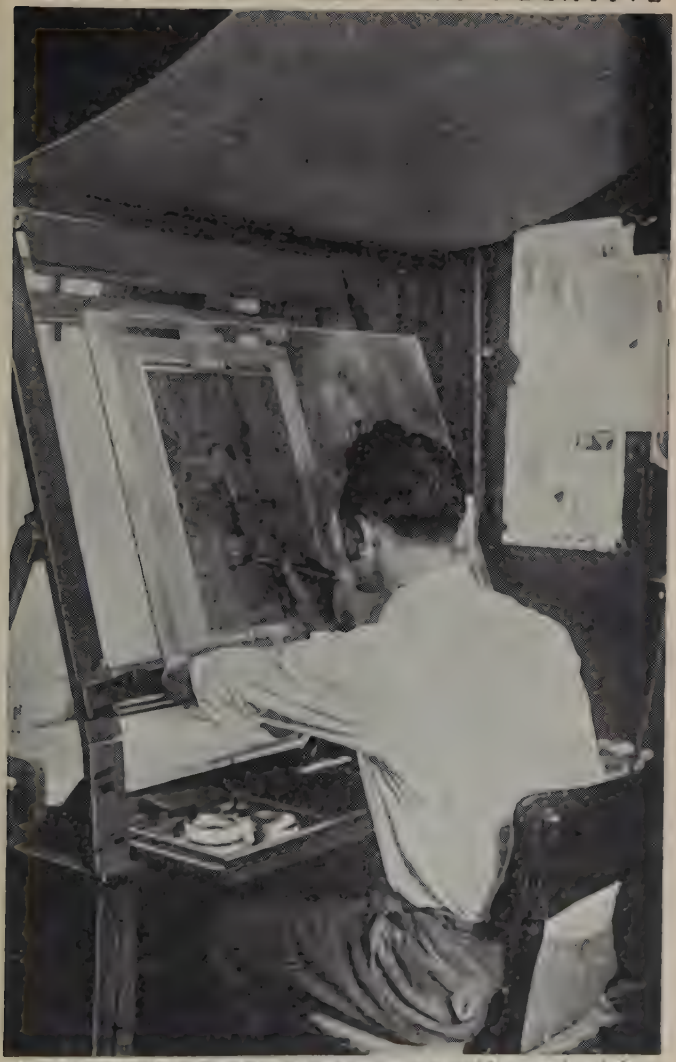
Since an entire cylinder must be etched at once, positives of all material—type, pictures, borders—must be handled together. The first step is pasting everything down, according to layout, on a large glass plate.

A specially constructed frame is used in guiding the layout man in getting accurate "register" on the plate as a whole. Then the different pieces of copy to go on the page—lampblack proofs in the case of type, or transparent photographic positives, carefully made to the size they are to reproduce—are laid in position on the glass plate, and pasted down along their edges by means of strips of gummed paper.

One Great Point Which Makes Roto "Different"

When the pasting is complete the glass plate bears, in effect, an accurate photographic positive of the job to be turned out. It is worth noting, too, that this "pasting down" is the part of rotogravure which

"DOLLING UP" THE ROTO NEGATIVE



The roto retoucher is brightening up a photographic negative before it is etched on the cylinder. This work, which is painstaking to the last degree, is one of the important steps in the entire process. Its importance arises from the fact that the process is photographic in large part, and of course an excellent negative is essential.

makes the "copy and art" requirements for rotogravure advertising different from those for letterpress. It has been found, for one thing, that attempts to make photographic reductions or enlargements from proofs of type matter result in positives which are too gray to reproduce well. The only thing sharp enough is a lampblack proof, pulled from the type itself. Type, therefore, must be set accurately to size, carefully locked up, and lampblack proofs taken.

Illustrations, on the other hand, are handled by means of photographic reproduction. Hence reduction or enlargement of the original copy is possible, reduction being better. Also, in order to obtain a uniform effect in the finished job the reduction should be the same for each piece of illustrative matter used.

After this huge plate has been prepared, with all the photographic positives pasted on it in their proper places, a piece of special tissue paper is sensitized and placed directly next to the positives, in a large printing frame. The plate and the paper are covered with an air tight rubber blanket, and all air is pumped out from beneath the blanket. The resulting pressure on the outside holds the plate and the paper tight together, eliminating all chance of trouble because of puckering or bulging; and the whole "set up" is exposed to light from a powerful bank of lamps. This transfers the picture of the assembled positives to the sensitized surface of the tissue paper.

Next the picture positive is removed and a fine ruled screen similar to that used in making half-tones (*see* footnote), is placed over the carbon tissue. The

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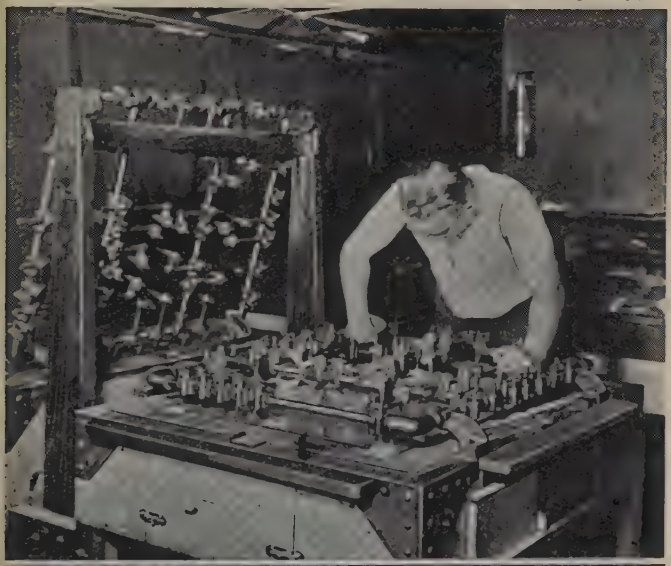
NOTE: The roto screen is similar to that used for making half-tones with the exceptions that the lines are much thinner, and that, since the lines are made from a "positive," the lines are white and clear, instead of black or opaque. The proportion between the clear and the opaque lines is about one to four, while in the ordinary half-tone screen the black and white spaces are almost equal.

REGISTERING AND PASTING DOWN



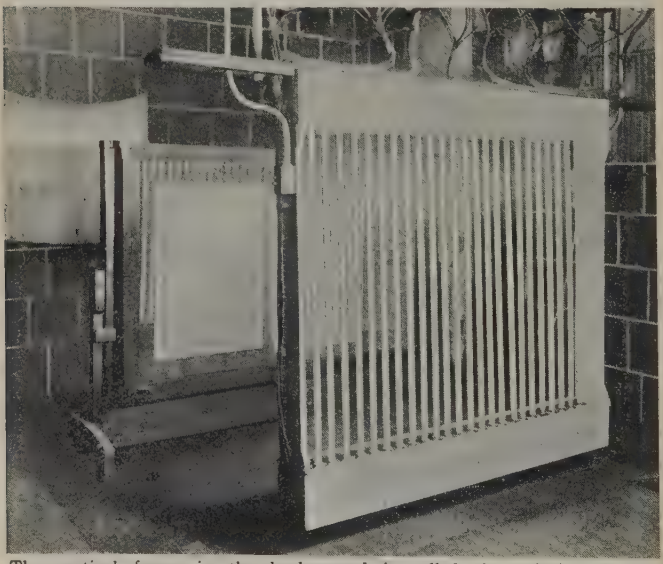
Above: Applying the special Tribune registry frame which guides the roto layout man. Below: Pasting down positives of type and pictures on glass plate.

tissue is again exposed to light, thus superimposing the lines of the screen upon the pictures. The sensitized paper now is ready to go on the cylinder.

The cylinder on which the etching is made consists of a steel core on which copper has been electrolytically deposited. The cylinder is ground and then carefully polished to present an even and perfectly smooth surface.

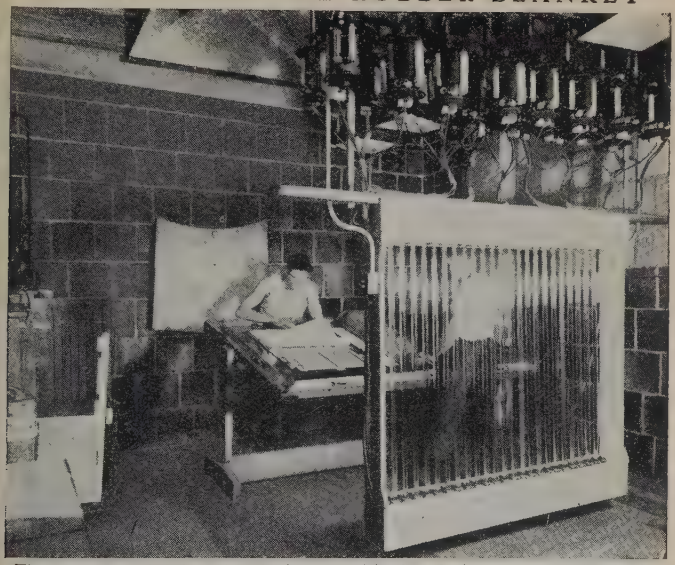
The copper cylinder then is placed in a troughlike structure and the tissue paper is placed on the copper cylinder, care being taken that it is laid on in the exact position, to a minute fraction of a hundredth of an inch, in the position it is to occupy on the cylinder. Now the cylinder, with the paper on it, is soaked in warm water until the paper backing of the tissue is softened. It is then peeled off, leaving the sensitized gelatin surface on the cylinder. This

THE PRINTING FRAME



The vertical frame in the background is called the printing frame. The fence-like affair in the foreground is the bank of powerful lights which are printing the "resist."

PUTTING ON THE RUBBER BLANKET



The man to the left is placing sensitized printing paper behind the glass plate bearing the pasted down photo positive, while his partner is covering the whole with an air-tight rubber blanket to prevent displacement.

surface is what the rotogravure man calls a "resist."

The cylinder with the transferred gelatin film is then rotated in a tank of hot water, after which it is cooled and dried.

We now have a cylinder bearing an image of the "printed" pages of the rotogravure section, save that the type and pictures are still photographic—i. e., they have not yet been etched into the cylinder, so they will print.

Before the etching starts, the edges of the subjects are blocked out with asphalt varnish. Likewise all margins and other surfaces of the cylinder that are not to print, all blemishes, holes and light spots. Otherwise the etching acid would attack these exposed parts, and cause indentations on the surface of the cylinder which would fill with ink when printing and cause dark spots or streaks.

When the exposed spots have been covered with varnish, the cylinder is placed in the etching trough, and the etching fluid—perchloride of iron—is applied. The operator revolves the cylinder slowly, judging the progress of the etching by the discoloration of the copper. The etching is judged complete when the cylinder is a dark color all over.

The "Heart" of the Roto Process

Now let us see the very "heart" of the roto process—the process which makes roto distinctive—by seeing how the perchloride of iron transfers the "picture" from the carbon tissue to the cylinder. When the positive was printed on the gelatin transfer paper, the permeability of the gelatin—that is, the readiness with which it would permit perchloride of iron to pass through—was affected in proportion to the amount of light reaching it. Where the "high lights" came, the positive admitted more light, which made the gelatin less permeable—that is, less perchloride could pass through in a given time. In the areas occupied by the deeper shadows and blacks, less light was admitted, and therefore the gelatin did not lose permeability to such an extent. Now, when the cylinder is etched, the etching fluid immediately gets through the more permeable parts of the gelatin and its active ingredient, perchloride of iron, attacks the copper. In other places, it does not get through so quickly; and the net result is that the solution etches the images on the resist into the metal biting deep where the gelatin is permeable (corresponding to shadows in the picture) and only a little way where the gelatin is impermeable (where the high lights were in the picture).

Why a Screen is Used

This is the general principle; but there is one additional detail which is important. If the image were transferred *exactly* as described, the whole cylinder would be etched, and in consequence would have to

TO THE HUNDREDTH OF AN INCH!

Placing the gelatin positive with its tissue backing on the copper cylinder. An error of 1-100th of an inch in placing this tissue may render the cylinder useless. This is one example of the extreme care which is necessary throughout the rotogravure process if good results are to be obtained.

transfer a continuous sheet of ink, of varying thickness, to the paper, without distortion. This is an impossible task; but it is brought within the limits of mechanical possibility by using the screened lines, which you will remember were printed into the transfer. The screen was designed to let through light, and the lines thus printed on the gelatin created a net work of impermeable ridges in the gelatin. These ridges, of course, protect the copper beneath when it is etched. Because of this, the lights and shadows of the gelatin image cannot cause *exactly* corresponding indentations in the copper surface, but simply cause shallow or deep impressions in the spaces *between* the ridges created by the screen. That is, after etching, the cylinder is covered with tiny wells or cavities, shallow in the high lights and deeper in the shadows, and it is possible to transfer the contents of these little cavities to paper.

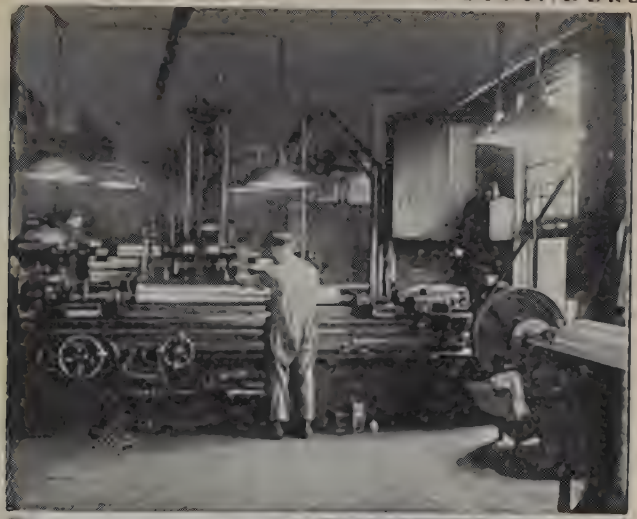
Everything Ready at Last for Printing

After etching, the asphaltum protection is cleaned off with benzine and salt and acid are used to clean out the cups. Some correction of defects is possible at this point. Light spots which are not wanted may be removed or burnished out altogether, and dark spots may be filled in to print lighter.

Once the etching is finished, the difficult part is done—for even though the presses are the most expensive part of the equipment for the rotogravure process, the principle is simple. The engraved cylinder revolves in a veritable bath of ink. After turning out of the bath, the surplus is wiped off clean by means of a steel knife, known as the "doctor blade"—a thin, flexible knife of steel, which is drawn obliquely across the full width of the etched cylinder so that its surface is scraped free from ink, except in the cavities, or wells. The ink is thinner and less "stringy" than that used in letterpress printing, and the "doctor" can remove it readily.

The "doctor" not only shears the ink off the etched

SURFACING AND ETCHING CYLINDERS



Above: Special lathes give the copper cylinders a glass like surface before they are ready to be etched. Below: Revolving the prepared cylinders in their troughs of etching fluid. This is the step which transforms the photographic image in the gelatin "resist" on the cylinder into a printing surface, able to impress ink upon paper. The accuracy of these processes must be judged in thousandths of an inch.

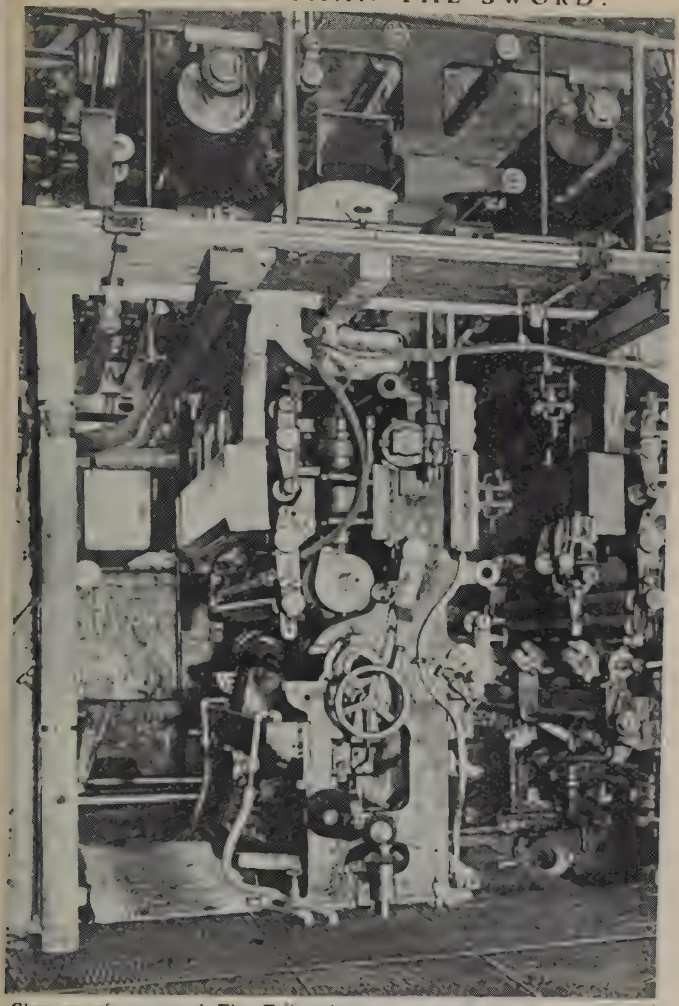
part of the cylinder (leaving the cavities full), but entirely removes it from the plain surfaces where the plate is not etched, thus leaving clean margins on the printed sheets.

At the top of its turn the etched cylinder comes into contact with a rubber blanketed cylinder—or rather, it would if it were not for the fact that the web of paper passes between the cylinders at this point. Here is the point at which the ink in the little cups is transferred most peculiarly to the paper. The rolling action of the hard copper cylinder and the soft rubber operates to create a vacuum at the point of contact, and this draws the ink out of the cups and onto the paper.

Because of the varying depths of these cups, after being transferred the ink lies thinner or thicker on the paper, to give the desired high lights and shadows. At this stage occurs the phenomenon to which much of the beauty of rotogravure is due. After the ink has been transferred to the paper, it spreads across the thin lines which retain no ink, and joins with the ink from neighboring cups, combining to make the resultant picture closely resemble an actual photograph. Thus, while a screen was used in order to make possible the transfer of ink from the cylinder to the paper, the "screen effect" almost disappears after printing and the desired effect of a continuous shading across the entire picture is obtained.

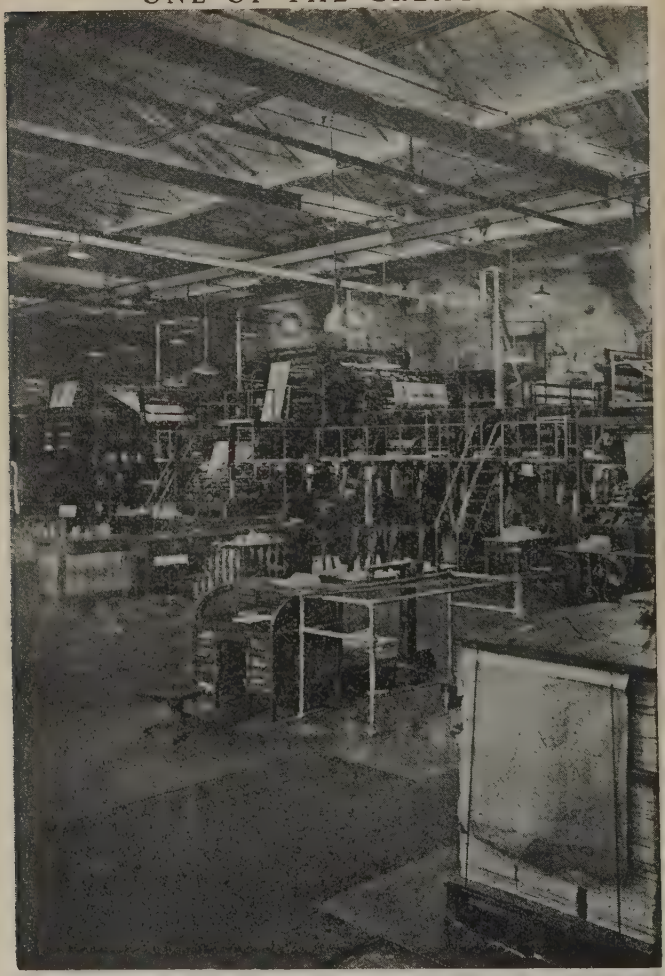
ROTO COPY AND ART REQUIREMENTS. In turning in an advertisement for rotogravure printing, the various parts must scale each other accurately, so that they can be photographed together as one unit. This insures correct placement of the different elements that make up the advertisement. Electrotypes, nickel types, steel types, or matrices cannot be used in rotogravure work with one exception. If the advertisement consists of a line drawing and type matter, a plate proof can be pulled and used as a master drawing, which is all that is needed in this case. Half-

MIGHTIER THAN THE SWORD!



Close-up of a unit of The Tribune's roto presses, with its complicated and almost human mechanism. Each unit accommodates one printing cylinder, which goes in place near the large wheel at the bottom of the unit. The doctor blade and other elements of the press are hidden, but the course of the paper is clear. It comes down over the upper lefthand roller, takes its impression from the cylinder, then up, through a drying unit not shown, and on through the remaining steps of the coloroto process.

ONE OF THE GREATEST ROTO



A general view of The Tribune's amazing roto press room, showing a few of the 28 press units which print, fold and count your Tribune

tones or proofs of half-tones cannot be used on account of their screens.

Copy for illustrations must be original drawings, paintings, or photographs. If illustrations are to be

PRESS ROOMS IN THE WORLD!

rotogravure pictorial and magazine sections. These press units were built according to designs and patents held by Tribune workmen

used in black and white which have been previously printed in color, black and white photographs of the illustration (filtered photographs) must be furnished. These photographs should correctly render in one

color the approximate color values of the original. It is advisable to make this photograph larger than the size to be reproduced, but in scale. This enlargement permits retouching the photograph if necessary to bring out in black and white a closer approximation of the painting.

Copy for all type matter should be furnished in manuscript with type size indicated, or in form of proofs the actual size the type is to be printed. When in proof form all type matter should be clean and sharp. These proofs may be engravers' proofs, but preferably they should be proofs pulled on onion skin paper and dusted with lamp black—commonly called "lamp black" or "gold" proofs. They should be mailed flat and not rolled. The great thing to remember is that everything in the proof will reproduce exactly—so not only the type proof, but the "lamp black" must be perfect.

Type smaller than 8 point should not be used. When it is planned to use white type on dark background, type smaller than 10 point should not be used.

A complete layout should be furnished to show proper position of the various elements of the advertisement.

When the material described above is received, it is photographed on glass negatives, from which positive films are made. The copper printing cylinders are etched from these positives. If preferred, the advertiser may have positives made by outside firms and furnish them instead of copy.

After the copper cylinder has been etched the next step is printing. This means that the cylinders must be put on the presses and adjusted until they are printing clearly. When this happens, they are beyond the proof stage. If the cylinders for some reason or other are not correct, it is out of the question to doctor them in the way process plates can be doctored. This makes it perfectly obvious why all original copy should be correct and in good condition before starting

to use it for rotogravure, and it is also obvious that pulling proofs is useless.

ROVING ASSIGNMENTS. Some Tribune correspondents have what are called roving assignments. That is, they have no definite post, but are held ready to be dispatched immediately to the scene of any big news break. If there should be a rebellion in Syria, a Tribune man from the Vienna office would rush to the scene. Trouble in Spain starts another man from the Paris bureau. Almost every year sees a little war in Morocco, and a Tribune man is always there.

Of The Tribune's outlying correspondents, those at Cape Town, Africa; Sydney, Australia; and at Buenos Aires, Argentina, are the chief producers of news. A number of fine, exclusive stories have come from The Tribune's correspondent in the Canal Zone. His territory stretches as far south as Chile when such a story as the Arica controversy arises. (*See* Foreign News.)

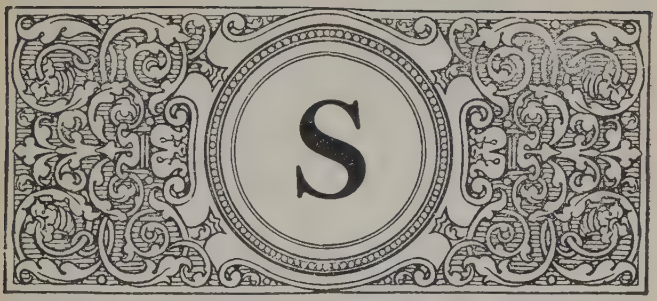
RUNNING HEAD. The book lover probably has noticed the various ways in which the individual pages of books are headed with the title of the book, of the chapter, or with some explanatory remark. The technical term for such page headings is *running head,* and they are used in various styles.

The Tribune's running head, for example, carries the name of the paper and the date on every inside page, with the appropriate page number.

Some books are headed on every page, both left and right hand, with the title of the book. Others have the title of the book on the left page and the title of the chapter on the right page. Still others have both the left and right pages headed with short sentences pertinent to the text on the page below them. In most cases books omit the running head on pages where chapters or other important divisions, indicated by display type, come at the top of the page.

RUSSIAN NEWS. The Tribune has withdrawn all its correspondents from Russia, since the soviets refuse

to allow uncolored news dispatches to be sent to the outside world. Instead of submitting to this, The Tribune man sends the uncolored facts from stations on the Russian border, maintaining his headquarters in Riga, Latvia. He has established many connections from which he secures unbiased news of Russia and he is able to send it uncensored from Riga. Poland also is covered from The Tribune's Baltic Bureau in Riga. (*See* Foreign News.)



SALESMAN TRAINING. One of the basic principles of salesmanship is propaganda and The Tribune starts sales training with propaganda within the organization.

It sells its men on their calling. It tells them about the opportunity that awaits them by pointing out the executive positions now being occupied by men who started at the bottom. It instills a spirit of co-operation and team work, impressing upon them that there is no room for men who are working for so much a day. Then they begin to learn salesmanship and newspaper advertising.

Young men seeking an opportunity to sell advertising space in The Chicago Tribune usually start either on the front counter accepting want ads from the public or are given, after a few days' training, what is known as a cash territory.

They Start Far Out!

Usually this territory is far removed from the downtown district, and the young man is instructed to stay within it and get all the want ads he can out of that district on a cash basis only. If he shows ability he is moved from one territory to another until he earns his way to a downtown territory. Then, as the vacancies occur, he is moved from the cash department into the charge department and does practically the same work as before.

After a year or more of the training, if a vacancy occurs in the local display department, he is sent to the local display manager for an interview, competing probably with from six to twelve other men for the positions that are open.

If the young man is selected, he is soon transferred from the classified department into the local display department. There he is put through a system of training lasting about thirty days.

Severe Schooling Makes Good Men

During this training The Tribune makes it plain that a good advertising man must know much more than the mechanics of advertising. He must understand merchandise and merchandising—not alone merchandising service as men in the newspaper speak of it, but the manufacture of merchandise, the cost of production, the channels of distribution through the wholesaler, the jobber, and the retailer. He must understand overhead and the definition of the word, "net profit," because where there is no net profit business cannot remain. He must have a knowledge of mark-up and turn-over of merchandise, and he must be familiar with retail store service management. He must know how to arrive at advertising appropriations, and then he must know the mechanics of advertising, and, lastly, he must have the ability to execute, to carry through with what he tackles.

A course of home study is outlined for each salesman. If he is not a high school graduate night school is advised to improve his education. He is then coached in his method of approach and warned against stereotyped methods. He is told that mortality in advertising has been high because a great many so-called advertising salesmen are only space sellers and care nothing about what gets into that space—whether it is profitable to the advertiser or not.

The salesman is given a great deal of instruction on how to use the five-point rule in judging the merits of any advertising project which he encounters. The

A TRIBUNE SCHOOL FOR SALESMEN

The Tribune gets its advertising solicitors through a thorough course in salesmanship which includes a series of talks by advertising experts in and outside of The Tribune. Here we see two classes receiving this instruction from "go-getters" of the staff.

five-point rule is as follows: Is the Medium right? Is the Time proper? Is the Copy right? Is the Merchandise right? Is the Management of the Proposition right?

The salesman is warned never to oversell and to realize that, after all, the man who pays his salary is really the merchant whose advertising he solicits. He is advised against exaggerated statements in order to sell a client. He is taught how to analyze circulation figures and not merely quote them. He is coached in the mechanics of advertising. Hypothetical sales problems are put to him with a fellow salesman placed against him so that he may become familiar with the points raised by advertisers and learn how to solve the problems thrust at him in interviews.

After he is released from the school he is assigned for a period of about twenty days with salesmen, being changed each day so that he can see how the other fellow works. He then is assigned to contact a list of accounts, and with the fundamentals he has acquired throughout his training periods, he needs only a short amount of practical experience in order to become competent both to sell and to help solve problems of merchandising and advertising.

HOW ONE IDEA SAVED THOUSANDS OF LIVES

The Story of the Tribune's "Sane Fourth" Campaign that Ended the Old-time Killing of Hundreds on the American National Birthday

SANE FOURTH. In 1899 The Tribune began its crusade for a Sane Fourth—a crusade which was successful after twenty years of consistent hammering. As a result thousands of children are saved from death or mutilation every year. Collier's Weekly tells the interesting story of the inception of this campaign as follows:

"On the Fourth of July, 1899, the managing editor

of The Tribune was at the bedside of his small daughter, who was on the verge of death. The air about his home was filled with the din of that barbarous demonstration which as a matter of unquestioned fact we had come to associate with the demonstration of patriotism.

"Hovering over his little child, anxious to the point of frenzy, the frantic editor thought this noise was pushing her out of the world.

The Big Idea Comes

"Late in the afternoon in the midst of his distraction he called up The Tribune office to speak to his secretary, but there was so much of the clatter of the celebration at both ends of the line that for a time neither could hear the other.

"An idea came to him. 'Get reports from thirty cities on the number of killed and injured by this blankety-blank foolery,' he said, 'and let's see what it looks like.'

"Ten minutes later he called up again and dictated the exact form of the message to be sent, and added: 'Make it a hundred cities, get the figures in shape, and we'll print them.'

"The next morning on the front page of The Tribune there was a column devoted to the Fourth of July horror.

"On the following morning, with more data at hand, the results were elaborated in three terrible columns. This was the beginning of The Tribune's campaign for a sane Fourth. At first, papers and people jeered, but year after year The Tribune continued to tabulate the ghastly results until the battle was won."

SCALING PHOTOGRAPHS. *See* Engraving.

SCHOOL AND COLLEGE ADVERTISING. This type of advertising, like some others, permits the use of display treatment, but is carried on pages devoted to this type of advertising. Like other groups in this classification, it offers an excellent example of Tribune leadership in the Chicago field, for The Tribune carries

far more of this advertising than any other Chicago newspaper.

Why The Tribune Leads

This leadership is easy to understand. Schools and colleges want, not only a medium reaching people who will be interested, but one which has become the recognized directory for its community. This position unquestionably is occupied by The Tribune in Chicago and surrounding territory, for its preponderance of school and college advertising leads those interested to consult it more than any other Chicago medium.

The Tribune has not been content, moreover, to rest upon the proved merit of its space. In order to improve both its service to the public and its usefulness to advertisers, it maintains an efficient and highly popular free information service at the Public Service Office (*see* School Information). Here any one may obtain accurate, impartial information on any major problem concerned with the choice of a school or college; and the thousands of demands made upon this service every year show the preference of Chicagoans for The Tribune when information is sought.

SCHOOL INFORMATION. One of the features of the assistance extended to the public by The Tribune Public Service Office is its School Information Bureau. Here fathers and mothers who are anxious to send their children to the right school are assisted in the selection of that school; while others anxious to get schooling for themselves are helped to find what they want.

With the great volume of school and college advertising carried by The Tribune, it was not difficult to assemble catalogues of the individual schools and colleges. From these a special catalogue was compiled by the Public Service Office, under a multitude of classifications; colleges, under the chief courses, law, medicine, engineering and the like; schools and academies under Catholic and Protestant, military and non-military, girls and boys, summer camps; the many

trade and special work schools ranging from bricklaying to motion picture photography.

Interested persons are first invited to inspect this catalogue, and after singling out some particular schools are shown their latest catalogues. New schools are added from time to time and each year requests are sent to all of the schools on the regular list for new catalogues, for possible changes in fees and curriculum.

Will Write for Catalogues

Since these schools and colleges rarely send more than one catalogue, it is impossible to distribute this material. Therefore the service is restricted to a perusal of the catalogue, which suffices in the majority of cases, owing to the fact that most persons are satisfied with the facts so obtained — that is, the location of the school, some idea of the courses offered, and the tuition. However, if some person be interested in securing more detailed information, the Public Service Office writes to the school in question and asks it to send that information to the person desiring it.

Through the medium of this School Information Bureau, the annual problem which confronts thousands of parents is solved to the satisfaction of all concerned.

SCRAP BOOK. Because of many calls from people wishing to complete collections of clippings from The Tribune on one subject or another, The Tribune decided in 1926 to facilitate making such collections in the future by preparing and selling a first class scrap book. The scrap book which resulted is a stiff-bound, loose-leaf volume of 100 pages, designed to hold Tribune clippings most conveniently, and is bound in several different styles of cover. It is sold for seventy-five cents through the Public Service Office.

SCREENS. Since it is easiest to describe the engraver's use of screens in connection with the different processes employed, the ways in which screens

work will be found in the description of the processes (*see* Half-tones; Rotogravure). This article gives detailed information about the screens themselves and their proper use in preparing different classes of printed matter.

The standard high grade half-tone screen is made of two planes of plate glass cemented together, with parallel lines on one piece of glass running in one direction and those on the other at right angles. The lines are usually ruled diagonally on the plates instead of parallel to the edges. The screens most commonly used have 60, 85, 100, 110, 120, 133, or 150 lines to the inch on each plane.

Screens are made in various sizes from 3¼ x 4½ inches to 20 x 24 inches and larger, as well as in different rulings per inch. The sizes most used for commercial work are 11 x 14, 12 x 15, and 14 x 17, while newspapers and establishments which make a specialty of large plates have the larger sizes. No half-tone can be made larger than the screen employed in making it.

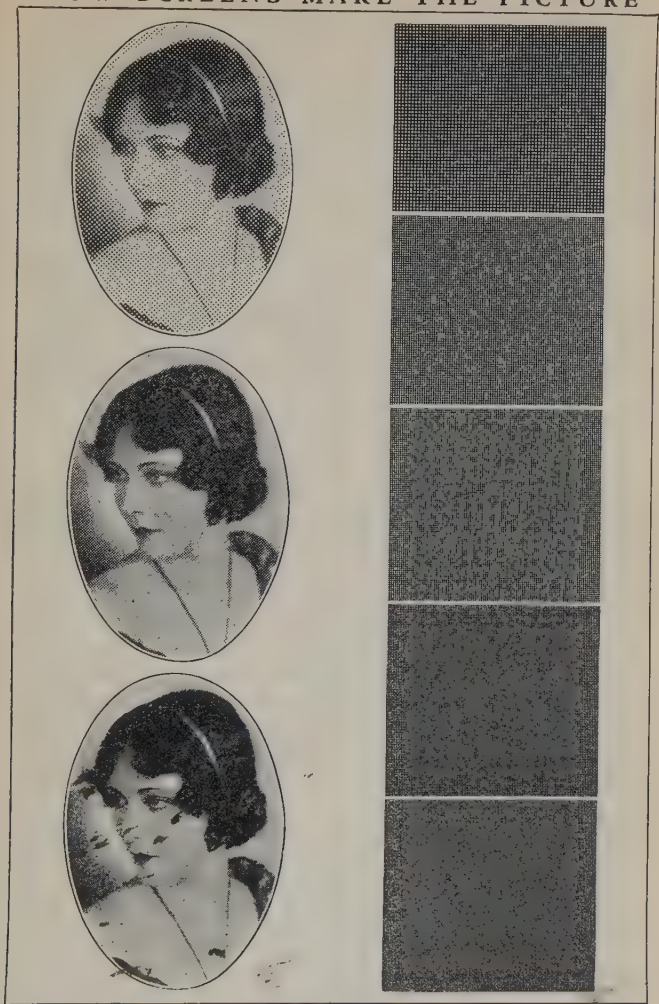
Choosing the Right Screen for the Job

Experience has grouped the screens into several classes, related to the principal grades of paper. Most newspaper half-tones are made with a 60-line or 65-line screen. Duplication of such halftones should be by stereotyping.

In slow press runs, an 85-line half-tone sometimes gives good results, especially in country papers which print direct from cuts and type on a flatbed press. If duplicated, it should be electrotyped, or duplicated by one of the "hard finish" stereotyping processes, for the best results.

85-line, 100-line, and 110-line screens are the ones used for jobs on machine-finish paper, although a careful printer can use a 120-line half-tone on excellent paper of this grade. 100 and 110-line screens (when the latter is available) are the best all around screens for this work. Duplication should be by electrotyp-

HOW SCREENS MAKE THE PICTURE



This page shows several half-tone screens, and the difference made in pictures by the use of different screens. The specimen screens at the right are (top to bottom) 60 and 85 line, for use on newsprint; 100 line, for M. F. paper; 120 line, for super (the paper and screen used in this book); and 133 line, for enamel paper. The last is likely not to work on super paper. The specimen screens are set square, instead of diagonally, to facilitate their use in identifying the screen used in any half-tone, as explained in the text.

ing, although "hard finish" stereotypes will work if carefully made.

110 and 120-line screens are standard for work on "super" paper, although 133-line screens are permissible when the printer has proved his ability to do first class work. Electrotyping is standard for duplicating half-tones with this finish, but the 133-line half-tone is getting fine enough to make lead molding advisable.

Screens of from 133-line on up are the ones for enameled paper. In the hands of expert printers, screens of 300 and 400 lines to the inch may be used. Such jobs, however, are decidedly exceptional, 150 line screens being the finest used in the run of commercial work. All duplicate cuts should be made by the lead mold process.

How Many Lines Are There?

It is practically impossible for even the experienced with the aid of a magnifying glass to determine definitely and readily the line screen used in a specimen submitted. With the aid of the ruled segments printed on the outer margin of the preceding page, the common screens up to 133-line may be identified by placing the edge of the specimen segments over the picture and matching the rows of dots in the plate or print with the lines of the segment, until an exact match is found. A magnifying glass will help greatly in making the comparison.

SCRIPPS, JOHN LOCKE. In 1818, near Cape Girardeau, Mo., was born John Locke Scripps, who was to become one of the early editors of The Tribune. He came to Chicago in 1847 and after a short connection with The Tribune established the Daily Democratic Press with William Bross (1852). In 1858 this was consolidated with The Tribune under the name of The Press and Tribune and Scripps remained one of the editors until, in 1861, Lincoln appointed him Postmaster at Chicago. He served in this position until 1865.

When he died in 1866, The Tribune said, "He feared God, but feared no man. A mean act, a cowardly thought, had no room in his soul." His cousin, James Edmund Scripps, who started his newspaper career on The Chicago Tribune in the fifties, later founded the Detroit News and assisted in initiating the "Scripps string" of newspapers.

SERVICE MAN. *See* Merchandising Service.

SERVICE FOR THE MEN WHO SERVED THEIR FLAG

How the Tribune Created and Maintains a Department to Help Soldiers, Sailors, Marines and Others Who Did their Bit when the Call Came

SERVICE MEN'S AID. From the fact that the editors of The Tribune, and most of its able-bodied, single men entered the military service of the United States at the first call to arms in 1917, it is not hard to imagine that The Tribune has a lively sympathy for service men and for the military and naval needs of the United States. And this sympathy, besides being reflected in constant editorial attention, is also being manifested in a practical way.

From their personal contact with military regulations and business methods, the executives of The Tribune knew full well how baffling it was to the enlisted man to make out the forms and go through the formalities necessary to get his due in such matters as receiving his bonus, reinstating his government insurance, getting compensation for injuries, and the like. Consequently, after the armistice, they decided to lend the aid of The Tribune to all service men who desired it in such matters.

Aside from the feature known as "The Soldier's Friend," a column printed in the paper to help solve the problems submitted by ex-service men who were having difficulty with the postbellum problems mentioned above, there was no means for keeping men in

touch with developments concerning the proposed national bonus for all men and women who had served in the war.

A New Service Headquarters

With the passage of the Illinois State Bonus, a cash gratuity to all residents of Illinois who had enlisted or been drafted from Illinois, The Tribune instituted a bonus service headquarters in the basement of the Want-Ad Office at Madison and Dearborn streets. The personnel of this department was quickly acquainted with every phase of the newly passed bonus and so was quite prepared for the flood of doughboys, devil dogs, gobs, and nurses, that soon descended, clamoring for forms and information about this new bonus. This Illinois state bonus was considerably more complicated than the National bonus which followed later, since it involved not only the regular questionnaire, with the usual questions, but also required submission of a certified copy of the applicant's discharge.

In a certain sense, it was quite amusing to see virile looking and apparently intelligent men actually flinch after a perusal of the questions contained on the application form and the copy for the certified discharge. For the latter certification, The Tribune supplied free notarial service. During the period immediately following the passage of the Illinois state bonus, The Tribune aided thousands of ex-service men and women in filling out the forms, obtaining copies of discharge, and handling any extra correspondence that became necessary before securing the actual bonus.

The Germ of the Public Service Office

It was out of this improvised bonus headquarters that the Public Service Office grew. The bonus headquarters was transferred to 11 South Dearborn Street and became the Public Service Office (*see* Public Service Office), now located in larger quarters at 1 South Dearborn Street.

When the time for filing the Illinois State Bonus

A veteran of the world war being assisted along the trail to government compensation by a member of the staff of The Tribune's public service office.

closed, December 31st, 1924, the Public Service Office was a valuable friend to many of these who had neglected to file their State bonus claims earlier. Through the Public Service Office, an arrangement was effected whereby the latecomers might notify the Bonus Board at Springfield before midnight of December 31st, 1924 that their application would arrive as soon as the mail could bring it. This announcement was broadcast over W-G-N, The Tribune's radio station, and proved a last minute boon to all ex-service members who had despaired of having their applications reach Springfield in time to be accepted by the Bonus Board.

Then in 1925 came the business of reinstating War Risk Insurance. The Public Service Office worked in conjunction with the Chicago Office of the United States Veteran's Bureau, where medical examinations were made. This gave the office plenty to do—particularly when the "deadline" approached and men came in ever

greater numbers, anxious to establish their insurance before it should be too late. Then shortly before the last day for reinstatement and conversion, July 3, 1926, President Coolidge signed a bill extending the time one more year! But one must not think that this work was wasted. Far from that; it was something of a lesson and a warning to all those men who had neglected to reinstate their insurance, or had utterly forgotten to exercise their privilege.

SHADING MACHINE *See* Ben Day Work.

SHELL ELECTROS. As you may read in the article on electrotyping (*see* Electros and Electrotyping) the first product of the electrotyping process is an exceedingly thin film, or shell, of copper, bearing an image of the type or cut duplicated, on one face. Often, if the electro is not to be used immediately, the process is stopped at this point, and no metal "backing" is applied to the shell. This is called a "shell electro."

The advantage in ordering shell electros lies in the facts that they cost less than a finished (that is, backed) electro, and can be stored in less space. But the shells are more fragile than finished electros, and also they must be backed before they can be used. Therefore they are not instantly available.

SHELTER BAY. Hundreds of miles northeast of Quebec, on the bleak wilderness shore of the Gulf of St. Lawrence we find Shelter Bay, The Tribune's northermost timber outpost.

It is from this point that an army of woodchoppers descends upon the miles and miles of virgin forests that cover the surrounding country. In the spring the town and its population are busy receiving the flood of logs which comes down the river, slashing them to four-foot lengths, and loading them on steamers. In October, just before navigation is suspended because of the freezing of the water, enormous cargoes of food and supplies are shipped to Shelter Bay, since the little town will be cut off from civilization

except for the mail sledges which make the trek of hundreds of miles from the end of the railroad at Murray Bay near Quebec.

Despite its remote location the town enjoys most modern conveniences, including electricity. There are also a church, a school, a lumber sawmill, a clubhouse, stores, and an office building (*see* Timberlands).

SILVER PRINT. One of the common tasks met by the worker in the commercial art studio is working up a pen and ink drawing from a photograph. To do this the photograph is reprinted on a special paper known as silver print. The picture is fainter than an ordinary print, and the surface will take ink readily.

When he receives the silver print, the artist inks in whatever is desired, using the faint photographic image as his guide, with waterproof ink. When his drawing is complete, he applies a solution which bleaches away the original photo print, leaving nothing showing except the finished drawing in ink on the silver print paper.

SLIP SHEETING. In printing jobs where a great amount of ink is required to achieve the desired color, the printer often inserts a single sheet of blank paper between each two sheets as they come from the press. This process, known as slip sheeting, prevents the printed pages from becoming blotted or blurred, or from transferring ink to each other as they might do if they were allowed to come into direct contact with each other. Since slip sheeting is an extra operation, an extra charge is made for it.

SLUG. This is the term applied to the small bar of type metal which is the final product of the Linotype machine. Each separate piece of metal comprises a single line of type, the width of a column. Since the guide line—the words identifying the story of each proof—is composed of a slug, the latter word gradually has come to be used as a synonym for guide

line, while retaining its original and proper meaning of a bar of linotype composition.

KEEPING UP WITH "UPPER LEVEL" IS NOT AN EASY JOB

Recording the Doings of Those Who Live in the Rare Atmosphere of "Society" Is Guaranteed to Keep Anyone Busy All the Time

SOCIETY NEWS. As a city grows in size and importance and takes on a more cosmopolitan atmosphere, caste distinctions become correspondingly finely drawn and gradually there is evolved a group which, constituting an aristocracy of blood or wealth or genius, takes unto itself (for want of a better name) the designation "Society"—spelled here with a capital S, to distinguish it from society, or plain mankind.

As this group represents, theoretically at least, the cream of the local citizenry, its comings and goings and doings as a body are of considerable interest not only to those inside the sacred barriers, but more so perhaps to the larger group beyond the pale who come to regard members of the select body as a guide to things smart.

The newspaper serving a community or city where such caste lines exist must devote considerable space each day to recording the activities of Society or inevitably it will lose the interest of many readers in its territory.

Where Special Qualities Are Needed

On The Tribune—and on most newspapers—the Society editor is a woman. Her job is a ticklish one and one requiring special qualifications. That the Society editor must be cultured goes without saying, else she would be *persona non grata* at Society's functions. But she must also be an adept in tact, something better than an amateur diplomatist and at the same time have a keen sense for news—for the Society

column, like any other branch of newspaper work, unless it is the comics—must be newsy.

The Society editor is dependent on the people she writes about for the greater part of her news, so she must be careful not to antagonize them.

It is probably true that Mrs. Reginald Smythe, who is not quite so sure of herself, would be glad to have The Tribune publish some note concerning her, regardless of her feelings for the Society editor. On the other hand, Mrs. Archibald Brown, whose position is quite assured, might refuse to tell The Tribune when her daughter is "coming out" if the Society editor had been so untactful as to incur her displeasure. And it is the Mrs. Archibald Browns who count in Society.

To secure the correct details of an entertainment before it takes place she must get them from the hostess or from some authorized representative of hers, and in order to have an accurate account of it after it has happened she should be there. And she can't be there if the hostess for any reason doesn't wish her to be.

An Hour of Work for a Two-Line Item!

There are several ways in which the Society editor obtains her news, the best being by personal contact, that is, by knowing people, not necessarily in a social way, but professionally, who can give her advance information concerning parties, their friends' departures for trips, rumored engagements, etc. Then she makes use of the telephone, the best friend and still the bane of every Society editor's existence; for all such items must be verified, and you would be surprised how many telephone calls and how long a time it takes to give the world no more startling news than that Mrs. John Jones left the day before for a six weeks' stay at Palm Beach.

But these seemingly little, inconsequential items are the back-bone of a Society column, for they are the things that interest Society itself the most.

Press agents are sometimes a great nuisance, but other times they are of great help. Advance news of most large benefit entertainments is handled by professional press agents nowadays. In a way, this is an advantage, for the press agents are usually ex-newspaper people, and they understand what makes good copy.

Opera Makes Lots of Trouble

The opening night of the opera season is the most difficult affair to cover, for there must be so much copy, a running story for a lead, the names of the occupants of all the boxes and descriptions of the gowns of the most prominent women. It takes a staff of nearly a dozen to cover the Society feature of the story. They work together, every minute, from 7:30 until 12 o'clock, to say nothing of several hours' hard work that afternoon making the necessary arrangements.

The Society editor has correspondents in New York, London, Paris, Palm Beach, etc., and keeps close check on the activities of Chicago's *haut monde*. An enormous amount of news is mailed or brought in person by the public to this department, and the lists of engagements, weddings, and social events fill columns in The Tribune every Sunday. The affairs of Chicago's many women's clubs are followed by a special editor (*see* Club Editor).

SOLDIER'S BONUS. *See* Service Men's Aid.

SOLDIER'S FRIEND. *See* Service Men's Aid.

SPORTS ALMANAC. "How many years has Babe Ruth been with the Yankees?" "What were the scores in the World Series of 1907?" "Who is champion bicyclist of America?"

These and many other questions of a similar nature now find a ready answer in The Tribune's Sports Almanac, issued by the Public Service office. This is a handy size volume of nearly four hundred pages, with the official records and also interesting and odd bits of information about twenty-four sports. There

is a wealth of illustration, what with pictures of individual stars and stirring incidents of track and field.

SPORTS DEPARTMENT. Sox Park—a summer afternoon. It's been a great game between the Sox and the New York Yankees, with the Sox one lone run in the lead as the Yankees assume their bludgeons to open the ninth. There are two out, and two of the foemen are perched on second and third.

And then Babe Ruth emerges from the New York pit—Babe Ruth, the King of Swat. Seemingly uninterested, he looks over the first two balls pitched, then, Sock! Away the ball sails, headed for the fence!

But it flies low, and there's a chance to get it. The Sox fielder runs over at a gallop, spears the sphere off his shoe tops, somersaults, and comes up with the ball! Everything's over but the shouting!

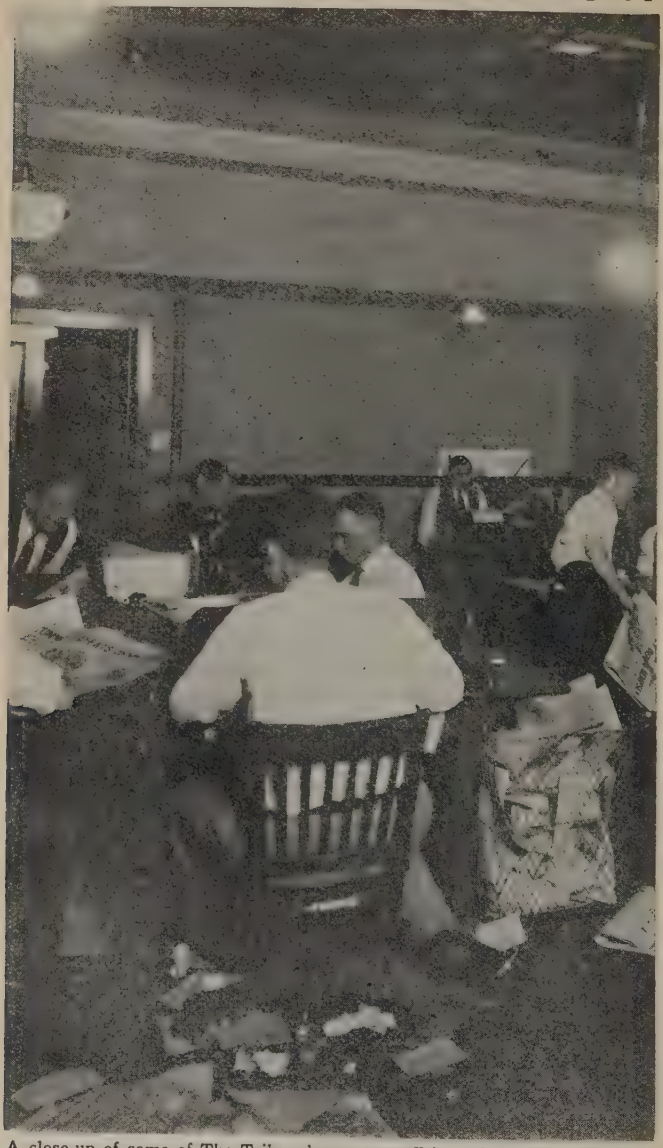
How the Reporter Works

Meantime, in the press coop in the upper tier of the grandstand, is a Tribune reporter, a seasoned judge of every angle of the game. At his side is a telegraph operator, his instrument connected on a "loop" into The Tribune office. And as the tide of battle ebbs and flows, the typewriter of the operator at The Tribune end spins forth, in obedience to the clicks of the instrument, the full and accurate account of the struggle. Within ten minutes after the last bat has swung, a complete account is in the Tribune office ready for printing—subject to whatever revision the reporter may care to make when he comes and looks it over.

And as with baseball, so with the other sports in season—football, boxing, tennis, golf, skating, everything. All are covered by experts—and the accounts are filed by telegraph whenever necessary, with one reporter and two telegraph operators devoting themselves exclusively to getting the news into The Tribune office.

Throughout the baseball season, each of the major

WHERE THE DAY'S NEWS OF



A close-up of some of The Tribune's sports staff in action, giving Tribune readers expert views on the latest events and developments in the field.

THE SPORTS WORLD IS TOLD

At the time this picture was taken, several members of the staff were attending events about Chicago, and sending reports by telegraph.

league Chicago teams is accompanied by a Tribune man who follows every game from St. Louis to Boston. The Tribune Sporting Department does not, of course, confine itself to the home teams, but relies on various wire services and Tribune correspondents in other cities for reports of the progress of other teams in the American and National Leagues, the American Association, and various minor leagues. When the long grind is over, and the victorious teams plunge into the business of championships, one of the baseball specialists is assigned to cover the World Series and the other to write the account of the City Series, if the local teams are not contenders.

The regular working personnel of The Tribune Sporting Department numbers seventeen. Added to this, there is a small army of correspondents supplying The Tribune with accounts of various sporting events all over the country. We find a Tribune correspondent in every important college town not directly covered by a member of the staff, for the purpose of reporting all competition in which the local college participates and any other news of athletic interest that may "break" suddenly. Each member of the regular staff is assigned to particular sports in season, as for instance, football, baseball, golf, tennis.

Then too The Tribune has its special eastern representative. This man must be particularly versatile since the eastern part of the United States is a veritable hotbed of sporting interest. Most of the important boxing matches and championship golf and tennis tournaments are held in the east and Tribune readers are supplied with the latest information and interesting accounts of these and all other important eastern sporting highlights by The Tribune writer.

As is the case with most morning newspapers, The Tribune Sporting Department does not commence to function until late afternoon. However, at 1 p. m., a boy is stationed at the tickers, to receive the reports

of baseball scores and the like, as they come in via the ticker services. At 4 p. m. the Sporting Editor arrives to assemble whatever material may be immediately available for the first edition. Then the regular copy begins to flow in—that is all the news of games and contests taking place on that day. This continues until the first deadline, about 8:15 p. m., for the early mail edition. The section must be remade, of course, for each of the later editions, to get in news of evening events, etc.

At 5:30 the blue-pencil brigade of 6 copyreaders have come upon the field of battle, to "lay on" and attack the reams of copy confronting them. Aside from the actual copy itself, The Tribune Sporting Section has several other features, including cartoons. Likewise there are "colyums," each one serving a particular purpose.

First is The Wake of the News, which is something of an institution. It is open to contributors and each day contains some pertinent comment on sporting topics. The Sporting Editor also conducts a column, Speaking of Sports, which, in reality is the editorial of the sport section. There are the Woods and Waters column given over to hunting and fishing, and one column devoted to the interests of motorists.

Pictures for Sunday Readers

The Sunday Tribune Sporting Section also contains an entire page of pictures of important sporting events. As many as four photographers are drafted to take these pictures and of all those brought in, the ten or twelve most interesting are used. There are pictures of a tight finish out at Lincoln Fields, a flash of a Cubs or Sox star sliding into second, a brilliant halfback spearing a "forward"; these and others which the average sport fan devours.

Whereas the daily sport section is allotted from sixteen to twenty-four columns, this Sunday Section is greatly enlarged, containing reviews and summaries of the sporting week by the individual experts and a

SOME TRIBUNE COMPETITIONS FOR

While the lower right-hand picture shows one of the usual newsgathering activities of The Tribune — its tent headquarters at a noted fight — the others show activities in which The Tribune takes paternal pride.

AMATEURS—AND ONE PRO AFFAIR!

They show three competitions conducted by The Tribune in the interests of amateur sports — the Water Carnival, the Silver Skates contest, and the finish of a closely contested bicycle race.

foretaste of the sporting sweetmeats in store for fans during the ensuing week.

The Sporting Section which we find in the early edition of The Tribune, on sale on news-stands before 10 p. m., is made up of afternoon stories and scores which have been edited in the Sporting Department before the deadline. As for the following editions, there are about three replates depending upon the variety of fresh news which reaches the copy desk. The Home Edition, printed at 1 a. m., carries the complete sporting news, and with this, the Sporting Department's work is done. However, one man remains until about 3 a. m. to await any sudden break in the news of the sporting world, such as the last minute signing of a boxing contract, a new star acquired for a team, or the like.

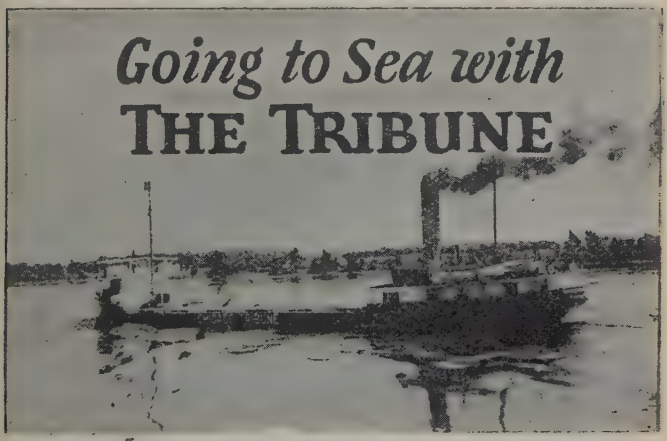
Good Stories—In Good English!

The Tribune Sporting Department has one aim in presenting sporting news to Tribune readers—that of giving a detailed accurate account of all sports and everything pertinent to them, in correct English. As Tribune readers know, the diction of today's sporting section is far in advance of the old time sport sheet. The Tribune has broken away from the familiar bromidic jargon which formerly made most sporting columns dull and monotonous and each individual has striven to perfect and maintain a style of his own, couching it in correct, intelligent English, so that The Tribune Sporting Section is one of the best written in the country.

Likewise The Tribune has introduced a welcome mechanical innovation—that of printing the daily sports section as a separate unit of the paper, so that it may be read by any member of the family desiring it, while the remaining sections are available to others. And lastly, comes the great innovation inaugurated by The Tribune several years ago—that of trimming down the accounts of professional baseball, and giving more space to amateur and minor sports. Backing

this up are the many Tribune contests, such as the winter skating classic—so that year by year The Tribune is strengthening its already commanding position in the sports life of the community.

STANDING MATTER. Since The Tribune prints from stereotypes, and the original type and cuts are used only in making stereotype matrices, the original material is not worn down, and can be used again whenever desired. Often, therefore, when certain material, chiefly the ornamental headlines of feature departments, is to run more than one day, the type or cut can be lifted, and used in successive issues as long as the matter remains in the paper. Type or cuts lifted and kept in this way is called "standing matter." In The Tribune composing room material handled as standing matter is stereotyped, for greater ease in handling.



STEAMSHIP TRANSPORTATION. Ordinarily we do not think of a fleet of ocean going steamships as necessary to the operation of an inland newspaper. But, owing to its size and the varied operations necessary to meet the demands put upon it, The Chicago Tribune owns and operates such a fleet, and is as "deep in salt water" as many purely shipping com-

SOME HEADLINERS IN

Above we see the specially built steamers, The Chicago Tribune and New York News, used for carrying pulp wood from the timberlands to

panies working out of New York, London, Hamburg, or Liverpool.

Why is this so? Consider the fact that the tons of newsprint whose final destination is a Chicago warehouse or The Tribune paper storage room, are born

THE TRIBUNE'S FLEET

the mill at Thorold, near Niagara. Below are one of the yachts used by executives, and a typical Tribune sailing vessel for local work.

far up on the wild shores of the Gulf of St. Lawrence, toward Labrador, where railroads have not yet penetrated the wilderness. Then you ask: How do they reach Chicago?

In order to transport all of the pulpwood that is

harvested from the forests bordering the Gulf of St. Lawrence, (*see* Timberlands) The Tribune uses two steamers, the Chicago Tribune and New York News, especially built for carrying pulpwood, and charters others as occasion requires. The two specially designed vessels were built in England and were sailed across the Atlantic by their crews.

Canal Locks Make a Lengthy Trip

Two or three days and nights are spent in loading these boats with their bulky burden. When the cargo is aboard, the steamer points its nose southward. From Shelter Bay it can reach Montreal in about two days; but owing to the many canal locks through which the boat must pass on the trip from Montreal to Lake Ontario, which is a much shorter distance, the time for that leg of the journey is doubled. In this way it sometimes takes from a week to ten days to deliver a cargo of pulp wood to the paper mill at Thorold.

All during the summer these boats, together with chartered associates, are busy in this trade, heaping up the mountain of logs which supplies the mill and provides a store for winter operations. In early autumn the character of operations changes somewhat. It is necessary now to commence moving in the mountains of supplies needed to keep the timber towns going through the winter, and the big boats must lend a hand with this until October or November, when their activities cease until navigation opens in the spring. This work has its trials and dangers, since the harbors are not sheltered, and storms imperil the steamers not only in the open, but while lying at the docks.

In addition to the large steamers, The Tribune maintains quite a number of smaller craft—schooners and dispatch boats. Schooners are important features of Gulf navigation for handling ordinary supply shipments and for moving supplies for the Manicouagan and Outarde river developments, since extensive shoals make it impossible for steamers to approach these

rivers until a harbor is built. In addition to several schooners which The Tribune controls, a considerable number are chartered to help out during the autumn rush.

The Tribune fleet is rounded out by a number of dispatch boats, yachts, launches, scows, and barges. Among these mosquito craft, the leaders perhaps are the Trib and the Vamp, two handsomely appointed and speedy yachts for the use of Tribune executives. The tug Success heads the extensive fleet of launches, barges, and scows which hauls supplies at Shelter Bay from the steamer dock up the river to the town. Lastly, there is the former submarine chaser and speed marvel, the Mareuilendole, which is available for yacht and dispatch service.

An Autoplate machine with 16,000 pounds of molten metal.

STEREOTYPING. On a large newspaper like the Tribune after a page of type and cuts is complete and correct, several duplicates of it must be made so that the same page may be printed on several presses at the same time. Also the page as made up by the composing room is flat. But newspaper presses need a

cylindrical printing surface, so that they can print by rotary motion (*see* Press Room). Both of these problems are solved by utilizing the process of *stereotyping*. Stereotyping, briefly, consists of the following steps:

First, a matrix, or mat, is made by forcing a sort of moist blotting paper upon and into every crevice of the type page under great pressure, and then baking it.

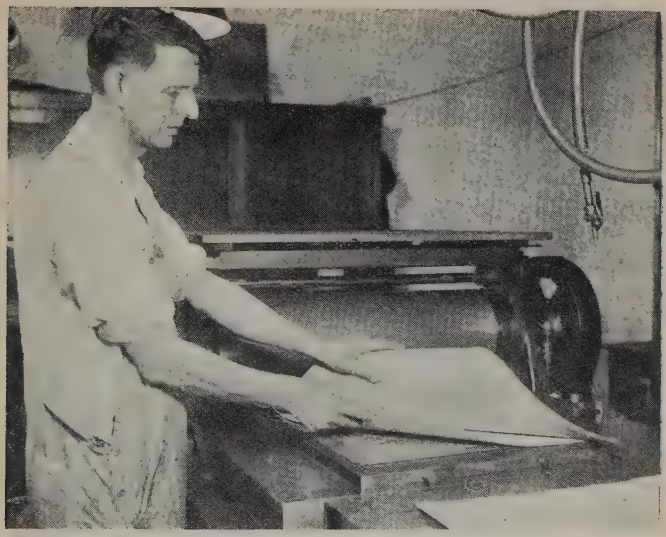
Second, this paper fac-simile is bent into the form of a semi-cylinder and its inside surface, bearing the impression of the type, is used as a mold for a metallic stereotype, also known as a cast.

Each mat is carefully built up of several layers of paper pasted together (*see* Matrix), and the stereotypers prepare a considerable supply, whenever they have a mat-making "session." The supply when made, is put in a humidor where it may be kept for a week, sheets the size of a Tribune page being torn off as needed and chilled in an ice box before being used. The Tribune requires over a thousand mats a week.

As each page of The Tribune is made up and the form locked (*see* Composing Room), the page number is marked in chalk on the chase. The stereotyping foreman has a block of paper called a time schedule, ruled into squares equal in number to the pages of the edition. As a page form is wheeled out of the make-up line (they do not come in numerical order) its number is marked in the proper square showing that it has been received. It is trundled over and slid upon the steam table. It is then covered with a wet mat, with the tissue paper side next the type, and passed twice under the matrix roller at a pressure of 16,000 pounds. The mat has now become truly a matrix. It reproduces the page of type and all of the drawings, even down to the finest lines.

It is soft, however, and wet. To remedy this, baking is necessary. To commence the baking, the wet

THE BEGINNING OF A STEREO



The life story of a stereo mat starts when the wet mat is placed over the type and protected with a blanket before being passed under a roller to take an impression from the type.

mat is covered with a coarse woolen blanket folded to six thicknesses. Then it is placed in the steam press. These presses, each the size of a Tribune page, are heated and are operated by steam at 100 pounds pressure so as, with the aid of powerful leverage, to give a surface pressure on the mat of 60,000 pounds. As the form goes under the press the time, to the minute, is noted on the table in chalk. After the lapse of six minutes the mat comes out a hard, dry, crisp paper board, much like a *papier-maché* image of a page of The Tribune.

The edges are sheared off and the mat is then "backed up." Strips of felt called "backing" are glued on the back of the mat at all points where large white areas are to appear in the paper. This is necessary because without backing, these areas, standing up like blisters as they do when seen from the printing side, might collapse under the pressure involved

in casting. Expert workmen take only about one minute for completing this process on a mat. The completed mat is then dropped down a chute to the foundry three floors below, ten minutes after the form of type was received.

In the foundry the mat is fitted into its place in one of the five double Autoplate machines. It is so bent that the resulting cast will fit precisely into its place on the cylinder of a press. In the machine is a tank containing 16,000 pounds of molten metal—80% lead, 15% antimony, and 5% tin—which is kept at a temperature of 625 degrees Fahrenheit. A force pump drives the liquid metal into a narrow space opposite the mat. Cold water circulates around the casting box and solidifies the metal. In twenty seconds the cast is mechanically ejected from the machine and fresh metal is being pumped against the mat to make a new one.

Although the mat is of paper, it will answer for many casts. On an average sixteen casts are made from each mat for the daily and thirty for the Sunday paper. This large number of plates is required because many presses are printing a given page at one time, and in The Tribune's large runs, more than one plate wears out and must be replaced before the run is complete.

After being molded, the cast moves through a machine which trims off the excess metal at the ends, planes it on the inside to "type height," bevels it to fit the clamps which will hold it on the press, and planes the rough edges. Then the plate, weighing 52 pounds, is placed on a roller conveyor which automatically carries it to the press where it is to be used, its page number marked on its face. A cast can be delivered in two minutes after a mat is received in the foundry—so this final process before the rumbling of the presses comes throbbing up through the building, with its message that the paper is safely on its way to the readers, takes less than a quarter of an

THE MAT IS BAKED TO A CRISP

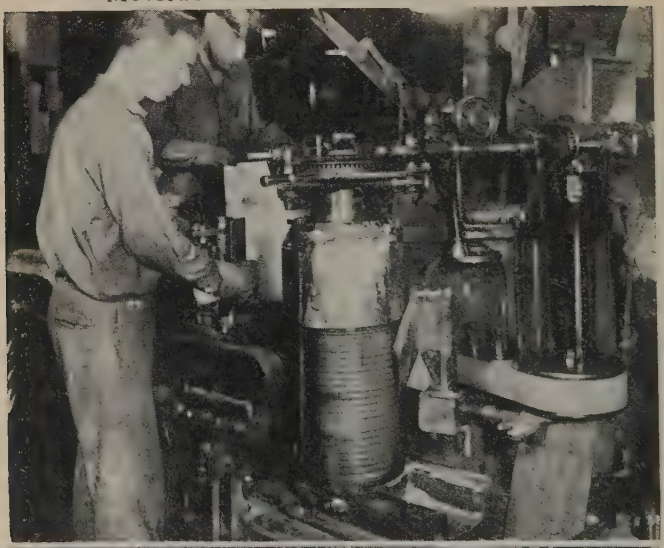
After several minutes in the steam press, the wet mat emerges, a crisp, dry affair bearing a perfect reversed image of the type. This step completes the operations conducted on the composing room floor of The Tribune, for the mat is forthwith dispatched to the pressroom floor.

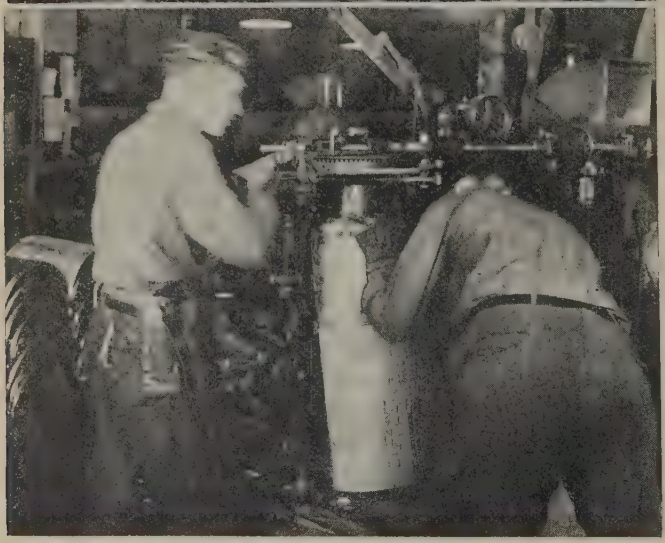
hour to complete, from the time the editors release the made up news pages for the edition.

Because of its speed, stereotyping is the process in universal use by newspapers. It is, however, suitable for many forms of general printing. Its field is in duplicating pages and providing curved plates for jobs using zinc line etchings only, or coarse screen half-tones. The simple stereotype process cannot be relied upon to reproduce half-tones with a screen finer than 85 to 110 lines to the inch. There are special forms of stereotyping, however, that produce a hard face over the type metal, and these work better.

In sending work to be stereotyped, all cuts should be mounted on metal bases, or not at all. A wooden base can not stand the heat and moisture to which the type form is subjected in the steam table, and if such a base were furnished, the stereotypers would

MAKING THE STEREOTYPE





Glimpses of one of the several large autoplate machines used by The Tribune in making its stereotype casts. Top: inserting the mat or cardboard mold. Below: removing the rough cast.

LAST STEPS IN MAKING A STEREO

The upper picture shows the ingenious machine which takes a rough stereo cast, trims its edges, planes it on the inside of the curve, and ejects it a finished product, ready for the press. Below is the conveyor which takes the plates to the presses.

have to remount the cut on metal. If the cut is unmounted, the stereotypers can provide it with the necessary metal base.

STICK. When a compositor finds occasion to set type by hand he goes to the type cases and there selects the required type, placing it letter by letter in a small metal tray which is called the stick. The stick has raised fixed edges on two sides, while two sides are open. Closing one of them is a small adjustable brace or clamp, by which the length of lines of type may be regulated. The remaining side is open, so the compositor may insert type.

The stick is of such a size that it may be held in one hand and from ten to fifteen lines of type may be set in it, this amount constituting a "stickful"—the newspaper slang for a short item of from one to three paragraphs.

STORY. Every news item that finds its way into the paper regardless of length is designated around the news room as a story. The cub reporter will go over his paper with hawk-like eyes looking for the story he wrote that morning or the night before. This story may be nothing more than a five line account of a druggists' convention, and it may have been tucked away in a corner of page 6. Nevertheless it is the cub's story and if he is especially new at the game he'll get his little thrill from seeing it in print. This use of the word "story" frequently is confusing to the outsider who happens to overhear, and who has hitherto reserved the word "story" for fiction.

Any discussion or attempted definition of story as applied to a newspaper leads immediately to an attempt to define "news." Without going too deeply into this moot question it might be well to give here some definition of what is meant by "news," bearing in mind at the same time that any definition will be necessarily arbitrary.

The late George C. Bastian, at the time of his death a copy-reader on The Tribune and a lecturer at the

Medill School of Journalism, said: "News is the immediate record of the most interesting, important, and accurate information obtainable about the things man thinks and says, sees and describes, plans and does."

That's about as good a definition as ever has been put into print.

Did something happen? If so, what? And who cares? These are the simple questions that will serve as detectors for scenting news.

A definite technique to govern the construction of a news story has been evolved during recent years. That style, while perhaps not apparent to the general reader, exerts a subtle influence upon him, and lures him into reading many a story which, because of time pressure, he would ordinarily skip over, after a casual glance. Perhaps the essence of this style lies in the principle of stating what happened, as swiftly, briefly and accurately as possible in the opening paragraph. The opening paragraph of a news story is called the "lead" (pronounced to rhyme with "reed")—and it is so constructed usually that it carries the essentials of the story in a few lines. It answers the elemental questions of what, who, where, when and why.

The Story Itself

A good lead is always difficult to write and its importance in helping put the story "over" is hard to over-estimate. Its effect upon the reader is simply this: in this age when there are so many demands upon our time, the busy man can give at best but an hour or even less each day to the reading of his newspaper. He demands that the pithy facts of a newspaper story be so placed early in the story that he can take them in without wading through a column or even half a column of interesting but unessential details. In other words, he wants to know what happened, who was involved, where, when and why it all occurred, as soon as possible.

Another influence in determining this lead style of

a news story arises from the fact that most newspaper offices at press time find themselves embarrassed with a wealth of material some of which it becomes necessary to leave out of the paper altogether because of mechanical limitations. Inevitably a vast amount of material which does find its way into the paper has been cut and trimmed from its original size, frequently after it has been put in type. If the essential facts of the story were scattered throughout its length the task of cutting it intelligently would be more difficult and require more time than when they are to be found in the opening paragraph. And since the cutting is usually done close to press time, minutes are precious.

A good news story will be distinguished also by its striving for accuracy, its freedom from speculation, and its refusal to voice an opinion.

Of course, there will be found in any sizable newspaper several styles of writing. This is because feature stories, society, club, sports, market and financial stories, all require a distinct treatment of their news and a code of rules governing this treatment.

Another departure from the established method of writing a news story may be found where that story is signed. When a reporter becomes well enough established to be given a "by-line" over his stories, it is generally because of some notable individuality of style, coupled with an authoritative voice, which has made his work popular and eagerly looked for by great numbers of readers. Obviously in such cases the writer must be given a certain freedom from restraint. Nevertheless, the rule is against editorial expression even in these signed articles.

On the whole, the news story of today has been brought to a high point of perfection as a vehicle for carrying the day by day history of mankind.

STRANGE WEDDINGS. This is one of the contributor's departments maintained by The Tribune to give its readers opportunity to relate the queer, the odd,

and the unusual in their lives. This department invites short letters describing any whimsical, odd, or striking wedding, and prints those which it feels will be of decided interest to readers. For each letter accepted and published, one dollar is paid upon publication.

STUFFING. This is a technical term of newspaperdom which, like so many technical terms, doesn't mean exactly what it says. Stuffing, in the newspaper sense, means assembling separately printed sections of a newspaper into complete units for sale to readers. The type of presses used by The Tribune eliminate the need for "stuffing" the daily Tribune (*see* Press Room). The Sunday Tribune still must be stuffed, as described elsewhere (*see* Mailing Room).

SUBURBAN GARDENING. This was the title of the book compiled by the agricultural editor of The Tribune for the purpose of enlightening suburban gardeners, as the title indicates. This pamphlet sells for ten cents at the Public Service Office of The Tribune, and is quite popular with suburbanites interested in home gardening (*see* Farm and Garden Department).

SULPHITE PULP PAPER. The term sulphite pulp is derived from the use of bisulphite of soda in making pulp from wood for this type of paper. The process of manufacture is described elsewhere (*see* Paper and Paper Manufacture).

HOW SERVICE BUILT THE GREAT SUNDAY TRIBUNE

The Story of a Farseeing Policy that Developed One of the Biggest Papers and Greatest Circulations in the United States

SUNDAY TRIBUNE. The story of The Sunday Tribune as we know it began something like a decade and a half ago, when a fundamental change in policy was made. At that time, newspapers, in "giving the people what they want," assumed that people wanted lurid

PART OF THE STAFF WHICH

This picture shows one corner and side of the editorial workshop in which many of The Tribune's Sunday and daily features are prepared.

and sensational articles, cheap fiction, and "shocker" material of the strongest type. The Tribune's great change was in its decision that people would welcome something decidedly better.

The first change made was a thorough revamping of the so-called "service" features. A staff of experts, including women for all women's features, was built up, and all symptoms of haphazard, "boiler-plate" treatment were banished. The result was a type of feature which found instant welcome in Tribune ter-

PREPARES SUNDAY TRIBUNES

Practically every feature in The Tribune is written or drawn by a staff member, the writers shown here being only a portion of the staff.

ritory, sent circulation soaring, and made a nationwide market for these features when they were offered to other newspapers through The Tribune Syndicate (*see* Features; Syndicate).

The new popularity of The Sunday Tribune brought enormous development in the lineage of advertising carried. This in turn enabled greater development of the editorial material, including such departures as buying the first rights to stories by the world's greatest writers (*see* Fiction). Thus in the space of a few

years, in response to The Tribune's decision to give its readers the best, The Sunday Tribune has grown to its present proportions, circulating about 1,200,000 copies, each containing about 250 pages and weighing one and three-quarters of a pound, throughout the land.

Such a development naturally required internal development of a high order. One problem was the tremendous task involved in merely setting type and printing this volume of material. To solve this, The Sunday Tribune appears in eleven or twelve carefully planned sections, as follows: section 1, news and editorials; section 2, sports and markets; section 3, real estate; section 4, rotogravure picture section; section 5, rotogravure magazine; section 6, women's section; section 7, household hints; section 8, music and drama; section 9, society; section 10, comics; section 11, want ads; and the Metropolitan section.

Of these, only the sections corresponding to sections of the daily paper are made up and printed Saturday night. The rest are prepared according to a rigidly observed schedule which distributes the work throughout the week, both for the editorial staff and the composing room. Ad-setting and printing are distributed through the latter half of the week. Without such an arrangement, The Tribune would face the necessity of providing a tremendous amount of mechanical equipment which would remain idle five or six days a week.

In addition to meeting this schedule for the Sunday paper, the Sunday staff furnishes features for the daily editions as well, so that its appellation "Sunday" is largely historical, save that its Sunday offerings are far greater in volume than the others.

Information concerning all The Sunday Tribune features will be found under the title of the feature (*see* Dramatic Criticism; Fashions, and similar titles).

SURFACE PRINTING. *See* Rotogravure.

SWITCHBOARD. The Tribune has an automatic dialing system for handling all calls from point to point

SIX MILLION CALLS A YEAR!

The upper picture shows the day staff of telephone operators who care for Tribune calls. Below is a glimpse of the automatic system for handling interdepartmental and outgoing calls

within the building and for outgoing calls. By dialing 9, then the outside number, anyone can make an outside call. No less than 100 trunk lines connect this system with the Superior exchange, so that outgoing calls never have to wait for a vacant line.

For incoming calls, The Tribune's switchboard has 95 hand operated trunk lines, served by eight operators. Of these lines, eighty are in constant use for general calls, in or out, ten of the remaining twenty are used for giving baseball and other sports information, and five are for private use and for emergency calls. There are six special lines for executive use and seven official lines, which are so arranged as to connect with either the automatic or manual control. Thus in all, The Tribune has 206 avenues of contact with the "outside" world, thus being the most completely and efficiently equipped newspaper telephone system in the world.

No inconsiderable part of the telephone work comes from giving out information on events of general interest at the switchboard. During the baseball season, the calls received average 5,000 a day and with the advent of the world series the figure leaps to 25,000! Football follows and the switchboard not only handles the queries for information but answers them—approximately 20,000 on a single football Saturday. In a single year the telephone calls handled by this switchboard, incoming, outgoing, and internal, reach the immense total of 6,000,000!

SYNDICATE. The Chicago Tribune Newspapers Syndicate really came into existence through The Tribune's determination to give to its readers the finest, most constructive and most entertaining features obtainable. Obviously no paper could rightly claim to be the world's greatest unless it could do just this. But obviously too, no single paper could afford to scour the country for features at any cost, unless that paper could in turn realize something of its investment by selling these features simultaneously to other

A GLIMPSE OF THE SYNDICATE

Here is part of the busy staff which keeps hundreds of newspapers supplied with Tribune features.

papers scattered throughout the country. Thus, essentially, was born the original idea of the syndicate.

The Chicago Tribune Newspapers Syndicate, as it now is, dates from the year 1918, though it had existed prior to that in a less ambitious form. It was the first newspaper syndicate formed outside of the city of New York, and, as is usual, the lugubrious blues predicted a short life for the new enterprise.

Time has proved that these pessimistic predictions were just that. The Chicago Tribune Newspapers Syndicate has prospered until it is now perhaps the largest independently operated syndicate in the country. Certainly it is the largest owned and controlled by one newspaper. It is known and its service is subscribed to in almost every city of any consequence in this country and Canada. The Chicago Tribune Press Service, which is a part of the syndi-

cate, is sold and used in Canada, the British Isles, South America, Germany, Austria and France. A map of this country showing the antennae of the press service, would have to include every state in the union and almost every sizable town in those states.

Developed Famous Cartoonists

In the feature division of the syndicate have been developed successes unparalleled in popularity by any rival association. Especially is this true in the field of comics where tremendous sellers have been developed.

Another feature of The Tribune Syndicate is fiction. The Chicago Tribune was the first paper in the country to buy for its use first-run fiction, going into the open market and competing for the product of the pens of the best writers in this country and abroad. It buys short stories and complete novels to run as serials and feature stories.

The Chicago Tribune Newspapers Syndicate has prospered through its policy of giving the readers of The Tribune and subscribing newspapers those features which experience and experiment have shown to be most in demand. It will of course continue to offer the newspaper readers of this country the best features obtainable anywhere.

"TAKE." For many reasons it is necessary often to break up long stories into short units, and let one man work on each part. Each small unit is called a "take." "Takes" figure in Tribune work both in the local room, where the stories are written, and in the composing room, where the type is set (*see* Composing Room).

TELEGRAPHIC TRANSMISSION OF PICTURES. This recently developed process, which enables The Tribune to present news pictures of events anywhere in the country, and even across the Atlantic, within a few hours after they occurred, utilizes the photoelectric cell as its principal working feature. This cell is a device resembling the radio "tube," save that it causes minute variations in the current passing through it according to the amount of light which strikes it.

In order to send a picture, a transparent print is wrapped around a glass cylinder containing a photoelectric cell, and a light is focused at one corner of the print. The cylinder then turns and moves sidewise, so that every point on the print is brought under the light in turn, and a current corresponding exactly to each change in the density of the picture passes from the cell over the transmitting wire.

At the receiving end, a similar cylinder carries a blank piece of photographic paper. The incoming current operates an exceedingly delicate valve, which

varies the amount of light which strikes the picture. Since the receiving cylinder is set to move exactly as does the transmitter, this light imprints an exact duplicate of the picture being sent.

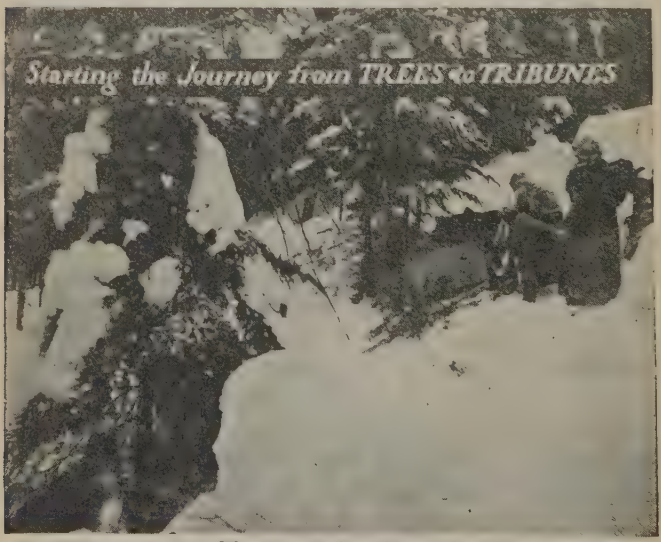
How the Cylinders Keep Together

This synchronization of the cylinders is accomplished by the use of an alternating current to drive the motors of both cylinders, the current passing over the transmitting wires as part of its circuit. The "picture current" is impressed upon an alternating carrier current of a frequency different from that of the light current, just as sound is impressed upon outgoing radio waves, and electrical filters sort out the currents for use in their respective devices.

TELEPHONE SERVICE. *See* Switchboard.

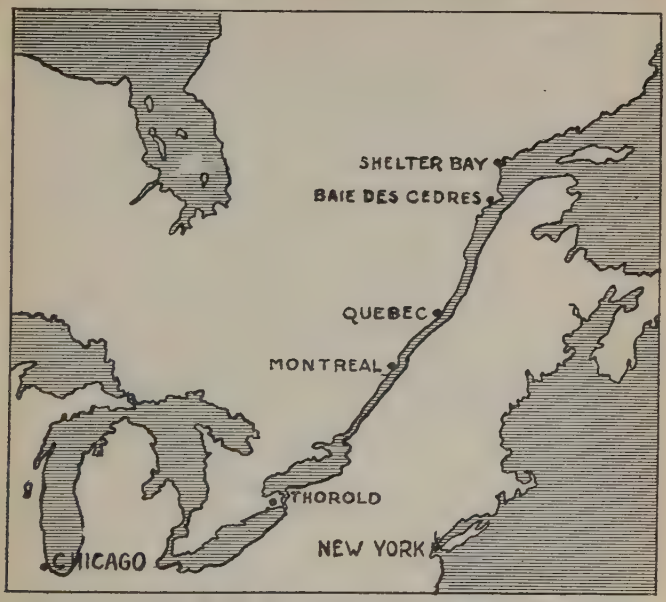
THOROLD. *See* Paper and Paper Manufacture.

THREE COLOR PROCESS. *See* Color Printing.



TIMBERLANDS. You can visualize The Chicago Tribune being read by large numbers of people. You can see why its news gathering organization girdles the entire earth. But doesn't it seem strange that if you

THE LONG ROAD FOR TRIBUNE PAPER



The two towns of Shelter Bay and Baie des Cedres are The Tribune's timber towns, while the paper mill is at Thorold, near Niagara.

want to begin at the beginning of its mechanical production, you must go "a thousand miles from nowhere"—into the snow-swept wilderness bordering the Gulf of St. Lawrence, where Quebec and Labrador are joined.

One of America's Last Wildernesses

Here is one of the few gigantic wildernesses left on our continent. The earliest French explorers sailed along these shores. During the intervening centuries migrations from Europe have swept past to help populate a continent with more than 120,000,000 people. But through all the years these virgin forests of the far northeast have lain practically untouched, from the Gulf of St. Lawrence almost to the Arctic ice fields.

Ever since the forests of the United States began to shows signs of exhaustion some decades ago, lumber

users have thought longingly of these thousands of square miles of untouched spruce and pine. But a rocky shore without harbors, no settlements, high tides, a stormy gulf, long and severe winters, combined to make profitable timber operations almost impossible. But The Tribune decided to take its chance. In the face of these obstacles The Chicago Tribune purchased 500 square miles of forests before the World War and undertook to develop its own supply of pulpwood.

The Conquest of a Wilderness

The requirements were simple enough in statement, but far otherwise in execution. For extraction of pulp wood, the requirements are, first, a river down which the logs may be floated from where they are cut in the "bush," or back country. Second is some sort of anchorage where steamers may lie to take on the logs—with, of course, the necessary machinery for handling the logs, and living quarters for the staff and stores of food, clothing and other supplies for the workers.

Two points were selected for Tribune operations. One was Baie des Cedres, or Franquelin, at the mouth of the Franquelin river, a few miles west of the point where the St. Lawrence river broadens into the Gulf of St. Lawrence. The other was Shelter Bay, a half-day's steaming further east, on the north shore of the Gulf.

At Baie des Cedres, the shore is practically a rocky cliff, save where the river breaks through. The only possible anchorage is more than a mile west of the river mouth; so a curving dock was built out into deep water at this point, and a flume was constructed to float the logs from the mouth of the river to the dock.

At Shelter Bay the mouth of the river is dotted with a dozen islands varying from square yards to a square mile in area. The island farthest out from the shore was selected for the dock, as very deep water was to be found on its extreme end. In 1916

A WINTER TAXI IN TIMBERLAND

When a resident in The Tribune timber country wants to go any distance in winter, he has his choice of skiis, snow shoes, or dog sled. Navigation is impossible, and the nearest railway is hundreds of miles distant.

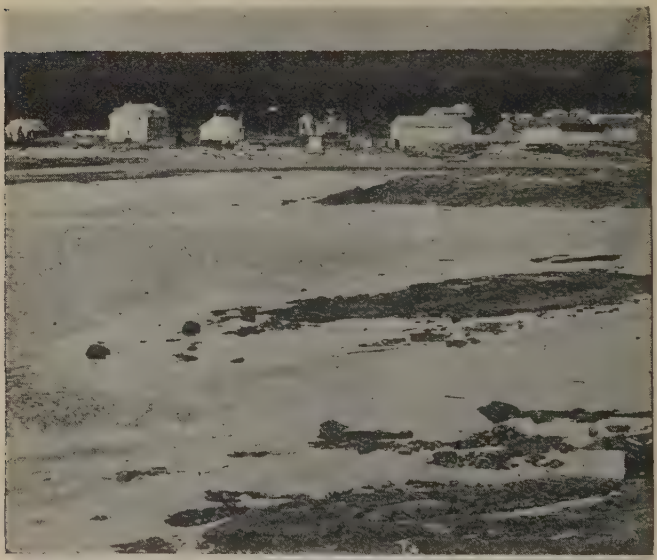
the first dock was built, only to be washed away. Then the war interrupted development work until the year 1919.

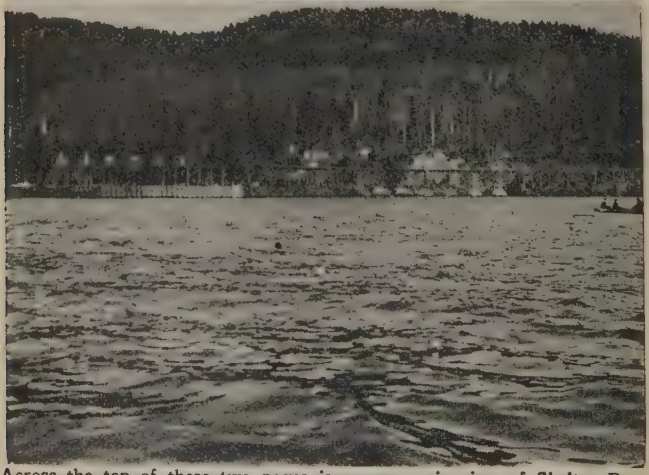
Sinking a Steamer for a Dock

In an attempt to rush construction work so that wood already cut could be loaded and shipped to the paper mill, a novel scheme was conceived. A short, stanch dock was constructed with the idea of continuing it by sinking a steamer off its end and filling it with rock. The steamer Eagan was bought and rushed to the scene. Her sides were built up high to receive rocks to be blasted from the unlimited supply on the island. Some difficulty was experienced in sinking the Eagan, which clung to life like an old warrior, but dynamite let the water in and she settled precisely in the desired position on a calm, sunny afternoon. Before sunrise the next morning a howling sou'easter was tearing her to pieces, and the taking out of pulp logs had to be postponed for another year.

Since then enormous progress has been made. A power house has been built taking the place of an

THE TWO TOWNS WHICH FURNISH





Across the top of these two pages is a panoramic view of Shelter Bay, the northernmost outpost of The Tribune in the St. Lawrence timber country. Below it is a similar view of Baie des Cedres, or Franquelin, another Tribune town somewhat nearer civilization. From the two pictures you can see how the topography of the two town sites forced different plans of development. Shelter Bay is built on sand on flat land at the mouth of its river, with small islands sheltering it somewhat

PULPWOOD FOR TRIBUNE PAPER

from the fury of Gulf storms. The dock is on the seaward side of the island in the foreground, and the flume which carries logs to the steamers comes out from island to island as shown. Baie des Cedres, on the other hand, is tucked away behind the easternmost hill in the lower picture, and the flume skirts the shore to reach the dock at the left hand end of the picture. Both are ticklish spots for steamboat navigation, since the harbors are wide open to storms.

earlier one which was swept away by a spring flood. This power house utilizes only a fraction of the water available at the lowest of the six waterfalls, but it produces ample electricity for the light and power. A staunch dock has been built—though no dock can hold out against the worst storms in these waters; and the Shelter Bay community has developed enormously.

It's a Modern Town Now!

Shelter Bay is in the wilderness but its houses have electric lights. The brilliant illumination permits 24 hours' work in loading vessels. Electrically driven compressors furnish compressed air.

A church and school have been built, houses are replacing log cabins, a store and office building and warehouses have been erected. A doctor is a member of the staff. The government requires that six fire-rangers be maintained. A fleet of no small proportions floats on Shelter Bay. There is a dispatch boat, a tugboat, and there are gasoline barges, gasoline scows, motor boats, row boats, canoes, and scows without power.

Labor was an acute problem in the development of such great enterprises as those of The Tribune on the North Shore of the Gulf of St. Lawrence. In a stretch of coast line a thousand miles long, the largest village is Eskimo Point near the southern edge of Labrador. The vast stretches of the interior are uninhabited except by scattered Indians and Eskimos. The few residents of this barren Northeastern frontier have been for generations hunters and fishers. Although unskilled and unsuited to the routine of industrial labor, they are practically the only workmen available for building docks, power houses, loading boats and doing other rough labor.

However, though discouragements were many, success has been achieved, so that now Quebec, the quaint old walled city where twentieth century America meets seventeenth century France, is the logical place at

which to begin the story of the mechanical production of The Chicago Tribune.

For many reasons, winter is the time when the year's supply of logs is cut, and for months hundreds of men and their families will be frozen in while they do this work. Everything they will eat or wear or use must be gotten into the woods before snow and ice seal the gates between them and the world. So for months there are always schooners beating down the broad river and stormy gulf to Baie des Cedres and Shelter Bay, three hundred and four hundred miles respectively, northeast of Quebec. Sailors who speak no word of English, sailors whose ancestors explored and colonized New France hundreds of years ago, take this first step in the making of paper for The Chicago Tribune.

What an Immense Amount to Eat!

Arriving at their destination after several days' sailing, they anchor and discharge their cargoes of baled hay, sacks of oats, barrels of flour, hogsheads of salt pork, kitchen stoves, clothing, and tools, up shallow or rocky harbors. As a measure of what they accomplish, a list of supplies for one year contains such items as the following:

Oats	48,000 bu.	Fresh Beef	144,000 lbs.
Sugar	213,000 lbs.	Butter	48,000 lbs.
Salt Pork	475 bbls.	Tomatoes	9,900 cans
Fresh Pork	77,000 lbs.	Tea	10,700 lbs.

Meanwhile French-Canadian farmers, who are glad to earn extra money during the winter, are coming over from the south shore and pouring through the two towns into the wilderness inland. By November everything is frozen, with from three to seven feet of snow on the ground. Navigation ceases until the following May. Occasionally mail comes in by dog-sled from Murray Bay, the eastern end of the railroad hundreds of miles up the river, and devoted work keeps open the thread of the government telegraph line; but for the most part the communities are

WOODCUTTERS READY FOR WINTER

This is a typical little community in the "bush" where the trees are cut, as the men find it when they arrive in late autumn.

isolated and settle down to their winter routine, completely out of touch save for the bi-monthly visits from dog teams, with the outside world.

Forty Below—And They Like it!

Strange to say, the people seem to look forward with pleasure and anticipation to their long winter. Swift rivers, dense woods and spongy muskeag swamps impenetrable in the summer—now permit connection by skiis, snowshoes, and dog sledges. Rabbits, sable, beaver, and now and then a caribou may be shot. The terrible summer pests, black flies and mosquitoes, are gone. The thermometer may drop forty degrees below zero, but the residents say one does not mind it because it is so dry. There is unlimited wood for roaring fires and plenty of blood-stimulating exercise. Meanwhile back in the woods, scattered over an area of hundreds of square miles, the camps of the loggers,

MOVING THE WINTER'S CUT

Above is some of the winter's cut stacked and ready for the spring drive. If the logs jam in the river, dynamite loosens them as shown below.

GETTING LOGS ON THEIR WAY

Here we see the ingenious way in which logs are shipped to the mill wit a minimum of handling. The two pictures on this page show the pr cedure at Baie des Cedres. Above is the pipe line which brings water fc handling the logs from a mountain lake. The logs are cut into sho lengths and floated in a flume to the dock in the second picture. He they are dropped down chutes into the steamer. At Shelter Bay th

FROM THE FOREST TO THE MILL

procedure is somewhat different, as shown in the upper picture on this page. Here the flume runs near the water level, and a jack ladder hoists the logs to the level from which they are dropped into the steamer, as shown in the lower picture, having been floated from the jack ladder to this point. Thus a large part of the total handling required is performed by water and machinery.

with 3050 men and 850 horses, flare into their full measure of activity.

The wood choppers all operate in units of three men and a horse. Each such unit is assigned a definite tract of land to cut, usually a half mile wide running three miles back from the stream. Two men chop and saw. The third man and the horse haul the wood to the river. The women and children do the chores.

Agents of the Canadian government are constantly on the ground to see that no tree below a certain size is cut; that no tree is cut more than eighteen inches above the ground, even though it stand in sixty inches of snow. They also check the total cut on which taxes must be paid. Cullers and scalers representing The Tribune also check each day the cut of each logger to determine what amount he is to be paid.

Watching the Cut

In case of dispute, reference is made to the figures of the government agent, independently computed. The Tribune's culler is very particular that no dead wood or any thing other than clear spruce and balsam be included in the cut. Some birch and poplar are found in these forests, but all such timber is left standing.

As each tree is cut it is trimmed clear of all branches and sawed to eight or twelve foot lengths. Three of these are chained together and hauled by the horse to the banks of the stream.

The piles on the sloping banks are held in place only by a tree at either end and roll-ways are cleared between them and the river. When they are needed, two men with axes chop away the supporting trees and precipitate the great pile into the water.

With spring thaws and the opening of navigation the wood choppers and their horses hurry across the gulf to the farms on the south shore. The camp executives then face the greatest problems of the year

HOCKEY GIVES THRILLS IN WINTER!

The timber towns work up championship spirit over hockey matches with neighboring settlements — neighboring, that is, if you don't mind a thirty or forty mile drive by dog team to reach the game!

in "driving" the logs to the river mouth and loading the steamers.

Driving logs down the river is a dashing picturesque phase of the work to which the men take more readily than to the other duties. In the first six miles of Rocky river above the gulf are eight rapids and six waterfalls. Islands are plentiful. As a result the logs jam, dynamite must be used, and hardy lumber jacks risk their lives to sweep the last log from slippery rocks and boiling torrents.

When the logs reach sea level they are caught by booms—logs chained end to end to reach across the stream. They are moved over to the sawmill by encircling as many as are needed and towing the whole loosely floating raft into a position from which men with long pikes push them one at a time on the jack ladder. The jack ladder is an endless chain arrangement which lifts the log from the water and carries

HERE'S WHAT HAPPENS NOW

In the wild waters of the Gulf of St. Lawrence, navigation has its hazards—as the Tribune vessel shown above discovered. While lying at the Shelter Bay dock late in October, 1926, the boat was torn from its

it up to the sawmill. The sawmill is merely a shed with two great circular saws or "slashers." The endless chains bring the log in at one side, press it against the saws, which cut each twelve-foot log into three four-foot logs, and throw the four-foot logs out the other side into a conveyor.

As the logs leave the slashers they roll down a short incline into a flume full of swiftly running water. At Shelter Bay this water is pumped from the bay into the flume. At Baie des Cedres the water is secured from a beautiful lake 300 feet above the level of the

AND THEN IN THE TIMBERLANDS

moorings by a sudden storm, driven across the bay, and tossed upon the rocks. An extended visit to the dry dock was necessary after the adventure.

gulf and only a quarter of a mile inland from it.

The flume at Shelter Bay floats the logs to the dock, where they are caught by spikes on an endless chain, and carried up an incline to a platform. From this they are dropped into the holds of steamers. At Baie des Cedres the flume itself runs out on the dock far above the decks of the steamers so that logs are literally floated from the forests far in the interior right into the vessel's hold. When a great mass of logs has been shot into a hold, a gang goes in and packs it compactly while the stream of logs is directed

down another hatchway. Water that flows into the boat with the logs is pumped out.

So it goes all summer, with a fleet of steamers constantly at work taking away the logs to the mill at Thorold (*see* Steamship Transportation; Paper and Paper Manufacture).

This is the story of Tribune operations at present. It might be mentioned, though, that the story will be amplified considerably within the next few years. The present methods represent the simplest attack upon the problem, the development of the first attack upon this wilderness. With success achieved in this, The Tribune is moving on to a greater development at the mouths of the Manicouagan and Outarde rivers, considerably nearer Quebec. These rivers, because of their enormous breadth, swift current, and impassable falls, have defied development hitherto; but The Tribune is tackling them on an unprecedented scale, and within a few years there will be another tale of persistence and skill triumphant over natural obstacles.

There, then, is the Story of the Timberlands. It is a story of unswerving patience, obstinate courage, and indomitable persistence, well worth the telling for these qualities alone. But it is more worth the telling in Chicago, in order that readers of The Tribune may know, as they scan the headlines over their morning coffee, what toil, hardship, and bravery, as well as wood fiber and ink, are embodied in those thin sheets of paper which give them the news of the day.

TINT BLOCK. "We'll put a tint block under it," says the printer or engraver; and many a customer will nod assent, while feeling considerable perplexity concerning what is to be done. The result, however, he understands and likes. The original drawing in black and white, is reproduced in those same tones. But under it, blended with it, is a most pleasing coloring —either a flat tone of color or perhaps a shaded tone.

To accomplish the effect, the original copy is reproduced in half-tone or line etching, in the usual

THESE BOATS HAUL SUPPLIES

This picture shows one of the so-called "schooners" The Tribune controls, as it lay on the bench at Baie des Cedres. These little boats keep busy hauling supplies, particularly for new developments now being made at a point where extensive shoals prevent approach of The Tribune's steamers.

way. The resulting cut is called the key plate. A second print from the same negative then is made, and printed onto a sheet of zinc, the print serving as a guide for the manipulations necessary to get the desired color printing surface. The effect may be simply a uniform tint of colored ink, in which case the metal is routed down to below type height on the portions which are not to print, and the remaining portion is left type high to print the color. If shaded tones are desired, the plate is stippled by the Ben Day process (*see* Ben Day Work). The block is then printed in any desired shade of color, and the key or drawing plate printed over it—either in a second run through the press, or by a second cylinder.

The comic supplements in The Sunday Tribune are not done, as often is the case, by tint block, but are done in full color, and the article on Ben Day work elsewhere in the book describes the preparation of the comics plates in detail. This description also will

give a good idea of the way tint blocks may be worked up for any sort of job.

TOKIO BUREAU. Japan, Korea and Manchuria are covered for The Tribune from Tokio. One notable Tribune scoop was the eye witness story of the Japanese earthquake in 1923, which reached the outside world twenty-four hours before any other newspaper succeeded in getting through a comprehensive story. The Tribune man walked from Tokio to Yokohama, enduring severe hardships, and succeeded in inducing a warship to transmit his story by radio.

The rise of Japan to the position of a first rate power since the early part of the present century has made the Tokio bureau one of the most important abroad. (*See* Foreign News.)

TONAWANDA MILL. *See* Paper and Paper Manufacture.

TOOLING AND BURNISHING. While a half-tone made from good copy will print well without being worked over by hand, it may be made to yield even better results if a skilled man "retouches" it by hand. To do this he rubs it over with chalk, if it is made on copper, or charcoal if made on zinc, thus filling in the interstices between dots and bringing out the features of the cut. Then he proceeds to correct minor defects.

Delicate Work with Tiny Dots

If the dots in a general mass are too large (and therefore will apply too much ink) in a place that should be lighter, he corrects this by re-etching. That is, he will dab on a bit of acid for a moment, and let the dots be eaten to a smaller size, repeating until he brings them down to the desired size. He also can cut them smaller with an engraving tool. If he wants an absolute white, he obtains it by tooling, or cutting out, the undesired dots from the spot in question. Re-etching is done on copper only. Tooling may be used on either zinc or copper.

Likewise he can burnish shadows to strengthen

them, by rubbing a heavy flat tool over the area. This tool presses down the dots, widening them so they will print larger and thereby impart a deeper tone to the area.

Such treatment, of course, forces the top of many of the dots below type height, and this must be remedied by applying paper underlays to the bottom of the plate beneath the affected areas to force the metal up to type height.

Such finishing is usually confined to plates made on copper and destined for the highest class of work. The work is regarded as an extra refinement, and an additional charge is made for doing it, the charge depending upon the amount of time required.

HOW GOTHIC ART WAS MOLDED INTO A SUPERB TRIBUNE HOME

Levying on the Best in Medieval Art and Modern Skill, Engineering and Architecture, The Tribune Achieved Its Present Home

TOWER. When The Tribune erected its building at Dearborn and Madison Streets, somewhat over a score of years ago, it thought it was providing permanent facilities for the manufacturing of The Tribune. In less than fifteen years The Tribune found that it had outgrown its quarters, and that it had become necessary to seek a new location. In the discussions that ensued, it developed that this new location must conform to certain requirements. It should be close to the center of the city, it should be on a switch track, and if possible, should be located on the Chicago River.

Tribune Square conformed to all the primary requirements except that it was not located on the Chicago River, but it had so many other distinct advantages that to all purposes and intents it was ideal. It is located on the most prominent street in Chicago, it is close to the center of the city, it has a switch

track, and, most important of all, it is a double-decked street, the lower level of which furnishes perfect facilities for shipping a newspaper. This location was purchased in 1919 at an average price of $13.75 a square foot, and shortly thereafter preliminary plans began.

The first building to be erected on Tribune Square was the seven story Plant, which is generally acknowledged to be a model in every respect.

Four years after the completion of the Plant The Tribune had again outgrown itself and the improvement of the balance of Tribune Square became necessary. It was decided to hold an architectural competition, open to licensed architects only, for a design of the most beautiful office building in the world.

No Restrictions Upon Ideas

The mandatory requirements for the design were simple. The proposed building was to be erected at 431 North Michigan Avenue, the size of the lot being 100 feet on Michigan and 135 feet on Austin Avenue. The drawings required were a floor plan, an elevation, a section, and a perspective drawing of the building. It was assumed that the building should cover practically the entire lot and comply with the building ordinances of the city of Chicago.

The terms provided that any properly qualified architect could compete for the three grand prizes offered, of $50,000, $20,000, and $10,000, for the first, second, and third winning designs. In addition, ten architects of national reputation were invited to compete, and given $2,000 apiece, irrespective of prize money, for their designs.

Two hundred and eighty-five sets of drawings were finally received. Of this number, 170 were from America and the balance from 22 foreign countries. These drawings were submitted anonymously, and the jury of award had no information as to who the architects were until after the winning design had been selected.

GUARDIAN OF THE NORTH PORTAL!

Although every aspect of Tribune Tower is charming, none is more impressive than the view above, visible as one approaches the central business district from the north.

By a unanimous vote of the jury, the first prize of $50,000 was awarded to John Mead Howells and Raymond M. Hood, associate architects of New York, for the design of the present Tribune Tower.

In creating the design for Tribune Tower, inspiration was used without copying. There are two other buildings in the world which suggest in general mass

and design Tribune Tower, but which have no relation to it either in use or size. They are the famous Butter Tower in Rouen and the Tower of Malines in Belgium. Both of these buildings are Gothic towers, attached to cathedrals, and of course have no practical use as does Tribune Tower, which is first of all, a practical office building.

In design and composition such towers are naturally vertical. By this is meant that they are many times higher than they are wide and in their design, partly because they are Gothic, the vertical lines are accentuated, and the horizontal lines are comparatively suppressed.

Because the American skyscraper is generally much higher than it is wide, the design becomes a study in verticality—just the same sort of problem as the design of the old Gothic towers—and this is true of the Tribune Tower. It is easily noticeable how the tall columns of windows are deeply recessed to obtain this effect.

Tribune Tower is a stone skyscraper which is square in plan and isolated on all sides.

Owing to peculiar features of crowded American city life, skyscrapers have come to have certain unit characteristics. The few lower stories can be seen from the street, so they must be interesting and decorative; and the top can be seen against the sky from other offices or from a considerable distance, so it must have a dignified, and if possible, beautiful silhouette.

Tribune Tower, then, it would seem, is typical and ideal in design of that kind of tall building called the skyscraper.

The Tribune feels that in the Tower it has a building of significance, and its resolve to build worthily was carried out in every respect. No materials but the finest went into its construction; no machinery except the most efficient is used in its activity.

Tribune Tower rises 36 stories, 456 feet above the

HOW FAR THIS CANDLE SHINES!

Tribune Tower after dark, as seen from the southwest. Nightlit, with its intriguing shadow-play, gives added beauty to this most beautiful of American office buildings.

THESE DESIGNS ALSO WON PRIZES

This striking design, the second prize winner, was submitted by Eliel Saarinen, then living far from skyscrapers in Helsingfors, Finland.

IN THE TRIBUNE TOWER CONTEST

This picture shows the third prize winner. It proved to be a product of Chicago genius, having been submitted by Holabird and Roche.

Michigan Avenue level, and its 60 caissons descend 125 feet to bed rock. Below the street there are seven floors whose space is given over to presses, boilers, coal and paper storage. Viewing at a distance its slim, tapering beauty, it is difficult to conceive of its huge mass. The girder over the entrance at the level of the fourth floor weighs no less than 65 tons! The frame is of concrete-fireproofed steel, and the outer walls are of Indiana limestone in variegated shades of gray.

True to its Gothic origin Tribune Tower carries a symbolical theme throughout its ornamentation. The interesting Aesop's screen over the front entrance and the numerous grotesques at the fourth and fifth floor levels bear their symbolic stories which are given at greater length elsewhere (*see* Gargoyles and Grotesques; Tree of Life). These ornamentations will take a strong hold on all who have an appreciation for the old world cathedrals where grotesque decoration was first born.

Famous Structures Furnish Mementoes

Imbedded in the façade are thirty odd stones which have come from such places of historic interest as Hamlet's Castle, the Taj Mahal and the great wall of China. Descriptions and a complete list are given elsewhere (*see* Historic Stones).

The interior of Tribune Tower is in keeping with the exterior. The lobby is a Gothic stone room thirty feet high with a beamed oak ceiling, illuminated with Renaissance fixtures. In the floor of this room in black letters is the quotation from Ruskin's Seven Lamps of Architecture which epitomizes the spirit of the whole undertaking. The passage reads:

"Therefore when we build, let us think that we build forever. Let it be not for the present delight, nor for present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have

THE RELIEF MAP IN THE LOBBY

Here is one of the most striking ornaments of Tillotsn Tower—a huge relief map of North America, made by a government expert and confronting you from its place over the information counter as you enter. The mountains and other features are done accurately in scale.

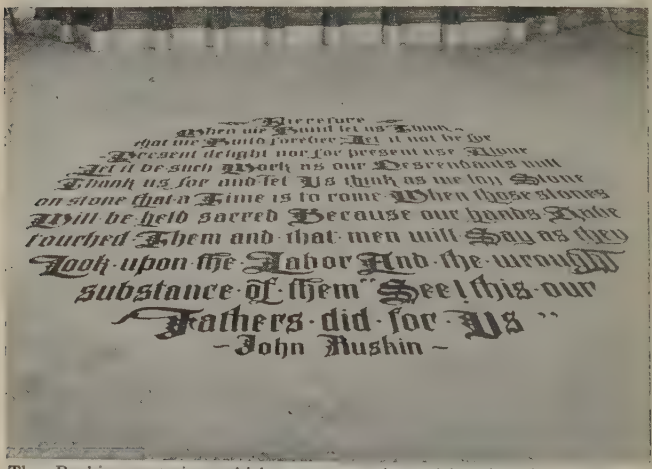
THROUGH THIS CLOISTER-LIKE

The lobby of Tribune Tower, with its high Gothic windows giving onto the second floor, its carved ceiling of walnut timbers and elaborate ornamental candelabra is a fitting approach to the inner recesses of The Tower. Against the east wall of the lobby is maintained a branch

LOBBY ONE ENTERS THE TOWER

of the Public Service Office shows in the right hand half of this view. To its right is the bank of local elevators, serving the floors occupied by Tribune offices, while to the left, near the directory, is the express elevator lobby, serving floors occupied by tenants.

touched them, and that men will say as they look upon the labor and wrought substance of them, 'See! this our fathers did for us.' "



The Ruskin quotation which expresses the spirit of Tribune Tower.

One of the most interesting features in The Tower is the Observatory, which affords one of the most inspiring of scenes. In three directions Chicagoland spreads itself, and far to the north and south outlines itself against the blue of Lake Michigan. Vast crowds are attracted to the Observatory. On some Sundays and holidays as many as 1000 to 1500 guests visit it.

Within Tribune Tower are housed, for six days a week, three thousand people, veritably a city in itself. There are 165 administrators, and the combined earnings of its inhabitants, if it were possible to compute it, would be staggering. Here is a city that consumes 120,000,000 gallons of water a year, uses 18,000 electric lights, and has 5,000 motors operated by push button control. This miniature city has a library, a post office, numerous shops, and a garage, and the offices of two broadcasting stations, W-G-N and WLIB.

BEAUTY HIDDEN FROM THE STREET

A corner of the promenade at the 25th floor level of Tribune Tower, showing the great flying buttresses which take their rise from this level and soar far up before springing across to meet the inner wall. The one you see here is about seven stories high. Hardly seems possible, does it?

TOWER

Tribune Square will ultimately be occupied by three main buildings, which will constitute a great newspaper plant and office building 220 x 300 feet in area, the whole blending architecturally with the beauty of the mother structure, The Tower.

TRAFFIC DEPARTMENT. During the winter after the World War ended, when everything was at sixes and sevens, the manager of the Tribune Traffic Department was summoned post haste to the inmost council chamber of the paper. It required no second sight on his part to know that something serious was in the air—but even so; he didn't guess the full measure of trouble until his chief began to speak.

"We've been hit in our wood deliveries at the paper mill," his chief said. "The car shortage has hit us and we can't get wood in from anywhere. If we don't break through from somewhere mighty soon, the mill will have to shut down. And if the mill shuts down—well, without any paper to speak of on hand, you know what that means to The Tribune!

"There's just one place we have a chance to get some pulp wood. Up on the Canadian Transcontinental, east and west of Cochrane, the settlers have some wood, and there's a chance to get it through from there.

"It's snowed in pretty bad, and I suppose every buyer in the country is up there, fighting for cars and wood; but I want you to jump in and get us fifteen cars a day.

"If you don't get them, The Tribune will be shut down, and you needn't come back."

Cochrane, as a glance at a map of Canada will show, was just about on the Arctic Circle for all practical traveling purposes; but nightfall found the manager on his way to Toronto, planning how to get through. Tough it would be, he knew—how tough, he soon discovered. Trains ran a little way, hit a snow bank, and stopped. After each blockade he took a sled to the next point where a train was working back and

A MAGNIFICENT GOTHIC CROWN

One of the chief beauties of Tribune Tower is its crown, with its massive yet delicate ornamentation and its huge flying buttresses. Away at the top, where the flagpole starts, is the observatory.

forth on a few miles of track, rode it, and took to a sled again, until he arrived.

Cochrane was the next thing to Bedlam, when he pulled into town. Railroad men trying to dig the tracks out from under six feet of snow; wood buyers were combing the country, snapping up all the wood in sight; there was no prospect of anywhere near enough cars to ship out the wood on hand. That was the "set-up" as he saw it in the one glance he allowed before plunging in.

His troubles and efforts can be imagined—but the

results, seeing that he was a Tribune man, can be imagined too. He got the wood; he got the cars. Before he was through, not fifteen, but *thirty* cars of wood were turning up at the paper mill every day.

That bit of work is one answer to the question, "Why a traffic department for The Tribune?" Now that The Tribune has its own forests producing, and its own steamers to haul the wood, visits to Cochrane are eliminated. But other problems have stepped in. At one time there will be need to cover the entire region between the Pennsylvania mines and the Niagara frontier with agents to get coal and push it through to the paper mill at Thorold, Ontario. Another time a wreck will require shipments to be rerouted, perhaps hundreds of miles, in order that they may arrive in Chicago on time. Or shipments may go astray—as the time when the unloading crew knocked off one night with a car of paper on the siding, found it missing, and the Traffic Department located it, coupled into a train headed northwest and almost entering St. Paul! All these troubles are grist for the Traffic Department's mill—and the amount of work involved may be judged, when you know that The Tribune receives a fair sized freight *train* load of paper and other supplies every day in the year!

And all this—man's sized job though it is—by no means tells the story. After delivery on time, comes delivery in good condition. Here is plenty of challenge; and here, by the way, is one of the activities in which The Tribune not only has made business history for itself, but has made a notable contribution to American methods as well.

The story has to do with damage to paper in handling. When the Traffic Department took hold in the effort to cut down paper damage in transit, the average loss through damage experienced by the paper shippers of the country ran something over 100 pounds a car. The damage was caused by sticking handling hooks into the paper, crushing the edges of rolls in

AT THE TOP OF THE WORLD!

Relief map showing where The Tribune's traffic agent went in search of pulp logs a few years ago when severe storms throughout the north threatened all the newspapers of the country with a serious paper shortage.

setting them on end, leaky car roofs, and the like. In some cases, a run of shipments would show a damage rate as high as 1200 pounds to the car!

Determined to cut down this loss, the Traffic Department dug in, and by education of the handlers, keeping after the railroads as well as its own men, and devising better working methods, it cut the loss to an average of *only six pounds a car!*

In 1921, on a checkup of 1660 carloads of paper shipped by sixty different mills, independent investigators found only one shipper with a record comparable to The Tribune's. That attracted attention—naturally—and other companies promptly began adopting Tribune methods. Today all large paper shippers are profiting by The Tribune's experience, and The

Tribune's rules governing packing and handling of its shipments have been adopted as standard by the American Railway Association.

A somewhat similar development, from which the nation as well as The Tribune will profit, is in the matter of shipment of paper by means of lake steamers. It might seem that The Tribune, with its paper mill on navigable water at Thorold, Ontario, and its plant within a few hundred feet of the Chicago River, would ship most of its paper by water. It does not because at present the handling methods are not what the Traffic Department considers satisfactory. Nevertheless a considerable volume of paper is being hauled by water and proper methods are being developed as rapidly as possible; so it will not be long before The Tribune will contribute this new technique to American shipping methods.

Now comes the most important activity of all—most important, that is, at the present time, now that continuity of supply is assured. After shipments have been received on time and in good condition, there arises the matter of paying for them—and here again the Traffic Department comes to bat.

It has on file in its Chicago office the freight rates of every American and Canadian railroad, and it watches the thousand and one regulations constantly being promulgated by Congress, by the Canadian Parliament, by the government commissions under each of these legislatures, several state and provincial legislatures, and all court decisions interpreting this mass of regulations. This immense quantity of technical detail is collected and digested constantly, in order that the toll levied on all Tribune freight may be correct and just, according to the published tariffs.

Nor is that all. As one of the large freight receivers in the territory, The Tribune is interested not merely in seeing that the charges assessed are correct according to the tariff, but in seeing that the tariffs are just and reasonable. This throws the

AFTER THE STORM AT COCHRANE

This is a glimpse of the snow-bound railroad yards at the frontier Canadian town of Cochrane as it looked when The Tribune traffic agent arrived on his sensational race for pulp logs to ward off a threatened paper shortage.

Traffic Department into the whole problem of railroad rates and regulations. It is constantly studying, therefore, the entire rate structure of the Middle West, comparing the prices charged and the profit earned on different commodities and for different hauls, to see that its commodities—newsprint particularly—are charged a fair rate, but are not made to carry an extra share of the load.

Figures in Middle West Rate Fights

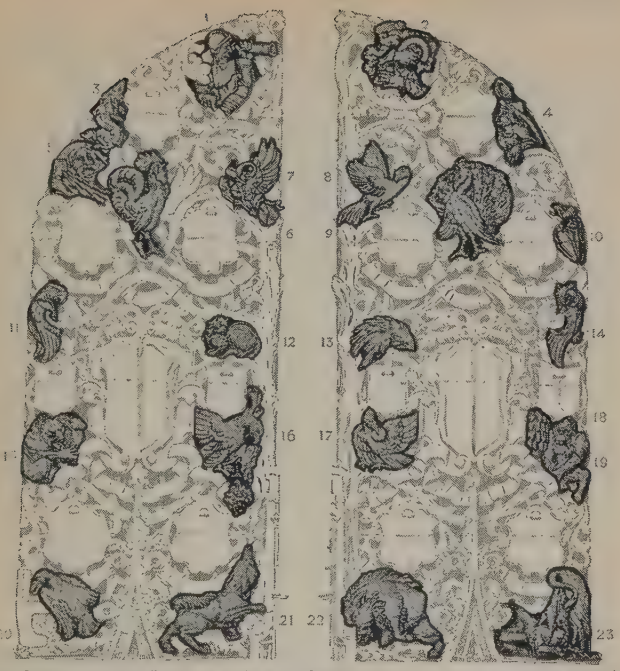
This naturally places the Traffic Department in the midst of all major controversies involving questions of Middle West railway rates. In such matters as defeating the Gooding bill—a bill which would just

about have limited the industries of the Middle West to selling in their own territories only—the Traffic Department furnished an immense amount of ammunition, in the shape of statistics and arguments, for the fight. Its members are members of many important Chicago and Middle Western committees and commissions dealing with matters of transportation improvement in the Great Lakes region; and year after year, it makes valuable contributions of knowledge and effort to the cause of Middle Western rail and water transportation.

Altogether, then, the Traffic Department is far more than an organization charged with getting Tribune freight through on time. It is another demonstration of the fact that, while the pages of The Tribune are the backbone of its business, the center of its public service, behind them is a world-wide organization; and each part of the organization, in addition to doing its part in the gigantic task of supplying Tribunes in the quantities demanded, is constantly making its own contributions, usually without public knowledge, to the public welfare. If public service be the test of a paper's greatness, certainly the Traffic Department helps verify The Tribune's claim to be the "W-G-N"—the World's Greatest Newspaper.

TRAVEL ADVERTISING. *See* Resorts and Travel Advertising.

TREE OF LIFE. Perhaps the most interesting and original ornamentation in Tribune Tower is the large stone screen which fills the upper half of the entrance on Michigan Avenue. This is called The Tree of Life by some, and Æsop's Screen by others; and is composed of a large tree with many branches. On these branches are hung shields upon which eventually will be carved the devices of those who have created and made The Tribune the world's greatest newspaper. These branches are also crowded with the sapient animals out of the fables of Æsop. The entire screen was carved out of solid stone by skilled artists



The figures in the Tree of Life are shown above in line, for easy identification. The stories and symbolisms, as told in the accompanying text, are as follows: 1. and 2. Figures commemorating soldiers of the World War; 3. and 4. The Howling Dog and Robin Hood, for the architects; 5. Zeus, mythical ruler of gods and men; 6-8. The Partridge and The Cocks; 7. The Raven and The Serpent; 9. The Peacock and The Crane; 10. A Frog for J. A. Fouilhoux; 11. A Parrot; 12. The Cat and The Fox; 13. The Porcupine and The Snakes; 14. An Owl; 15. The Bear and The Beehive; 16. The Eagle and The Fox; 17. The Fox and The Crow; 18. A bunch of bananas for Rene Chambellan; 19. The Wolf, The Fox and The Ape; 20. The Crow and The Pitcher; 21. The Fox and The Grapes; 22. The Boar and The Fox; 23. The Wolf and The Crane.

using pneumatic chisels, after the blank stone was set in position, and the openings are filled with glass to keep out inclement weather.

The screen is packed with the elementals of human experience and the homely essence of human wisdom. A dozen such themes here speak to the passerby. Here is the bear who attacked the beehives and had it borne in upon him that wantonly to hurt others is to make yourself the means of hurting yourself. Here the thirsty crow is patiently filling the deep necked

pitcher with pebbles that bring the water within his reach, thus proving that what strength will not always accomplish, ingenuity and industry often will. In another section of the screen another crow—not so clever—learns from the fox's wheedling from him the bit of cheese. Over the fox's head is a bunch of grapes, to betoken the age-old consolation of another fox, that the grapes were sour, anyway.

Another group carries a somber moral to the mighty who misuse their power. An eagle had stolen the cub of its good friend the fox, and from the fancied security of its tree top nest scorned the fox's entreaties for restitution. On the lower edge of the screen we see the fox bringing the firebrand which endangered the eagle's young and humbled his pride as well. Elsewhere a superb peacock learns from a caustic crane that peacocks would indeed be fine birds if fine feathers could make them so—but can they fly? To politicians with wily expedients the fox who was caught by the hounds in spite of his tricks stands in contrast with the cat (simple citizen with, say, only the ballot for his protection) whose one expedient of climbing a tree procured his safety.

What the Gentle Partridge Learned

To bickering, brawling Europe, and to us, the gentle partridge who fell among the game-cocks has a word to say. He thought the gamecocks were unkind to him because he was a stranger; but when he saw them fighting each other, he understood. A similar warning may be conveyed to the American who ponders upon the symbolism of the o'er hospitable serpents who gave the porcupine shelter in their snug cave. He proved a distressing lodger and they bade him leave. "No," said he, "let them quit the place that don't like it. For my part I am quite satisfied." And he stayed.

We see likewise the raven who thought to devour a serpent, only to be bitten as the penalty of his attempt to injure another—and a lesson in equity

A REMARKABLE ORNAMENT

Directly above the entrance to Tribune Tower is a most unusual stone screen called the Tree of Life. This screen carries the symbolic figures from Aesop's fables.

is preached by the wolf, the fox, and the ape. The ape, after the wolf claimed the fox had stolen his meat, retorted that the wolf had no case, for he had stolen the meat himself.

There is a lesson in ingratitude as well, told by the wolf and the crane in a lower corner. The wolf had promised anything if the crane would pluck forth a bone from his throat. But when the crane had done so and claimed his reward, the wolf replied, "You have put your head in a wolf's mouth and taken it out again. That is enough reward."

And then the fable of the Boar and the Fox! It is The Tribune's favorite, and the very essence of a long sustained and earnest editorial policy of this journal. The little tale with the long, long moral is so pregnant and so compact that it may well be given in full from the savory old Bewick edition of the Fables:

"The Fox, in traversing the forest observed a Boar rubbing his tusks against a tree. 'Why how now,' said the Fox, 'why make those martial preparations of whetting the teeth, since there is no enemy near that I can perceive?'

" 'That may be,' said the Boar, 'but you ought to know, Master Reynard, that we should scour up our arms while we have leisure; for in time of danger we shall have something else to do; and it is a good thing always to be prepared against the worst that can happen!' "

Seek you the immediate application of these matters? Behold the anxious American Legion lad peering through field glasses from the tree at the top of the screen and another legionnaire opposite him, fighting off the fumes of poison gas.

And so old Æsop, speaking pertinently to our time, again is vindicated. To his own time he spoke so pertinently that men called it sacrilege and hurled him from a precipice. Later, thinking over the matter, they built statues to him. But that was five and twenty centuries ago.

The Architects Are Remembered

Everybody asks what the frog and the bunch of bananas in the screen stand for. They are whims—

memento jokes on the Frenchman, André Fouilhoux, one of the associate architects of the Tower, and Mr. Chambellan, one of the sculptors, who was nicknamed "The Wop" by laborers working on The Tower. The architects too are commemorated—John Mead Howells by a howling dog, and Raymond H. Hood by a head of Robin Hood. Among the symbols are a head of Zeus, a parrot to symbolize idle chatter, and an owl for the opposite attribute of wisdom.

Time Saved by Use of Pneumatic Chisel

From four days to a week were required for the carving of each of the dozens of figures in the screen. The pneumatic chisel was used. In the old days of mallet and chisel it would have taken three times as long—and cost three times as much. Modern sculptors of outdoor decoration resent the imputation that their work is less fraught with feeling than the work of the mallet and chisel men. They maintain that the pneumatic chisel, since it can be held in both hands and its force delicately applied, is more accurate than mallet and chisel.

TRIB. An organization as immense as The Chicago Tribune, with its twenty-five or more departments, its 2,000 employés, with its vast news gathering tentacles stretching around the world, its own paper mills, its forests, and its multitudinous other activities in the newspaper field, needs some medium to humanize it for those who are responsible for its existence.

The Trib is the official house organ published once a month by the Chicago Tribune to do just this. For eight years, The Trib has been appearing regularly month after month carrying to Tribune employés everywhere in the world the activities of other Tribune workers.

The Trib strives, moreover, to make all those affiliated with the making of the World's Greatest Newspaper feel that they are members of The Tribune family; that this family lives, moves and has its being

through the working day in the city of Tribune Square.

HOW SCORES OF PAPERS BUY TRIBUNE NEWS EVERY DAY

The Story of the Organization through which The Tribune Sends News to Subscribing Journals throughout the Nation

TRIBUNE NEWS SERVICE. As in the case of other lines of business activity, a great newspaper like The Tribune has its by-products—and one of the greatest springs from its domestic and foreign news service. As you may read elsewhere (*see* Foreign News) The Tribune has a great network of trained men girdling the entire earth and gathering in news for Tribune readers. Their product is destined primarily for the columns of The Tribune; but once it is in hand, there is no reason why it should not appear in non-competitive papers as well.

Hence the "by product" of The Tribune News Service, which distributes The Tribune's foreign news—also the product of its American offices and Chicago staff—to any non-competitive papers that care to buy it, for publication simultaneously with appearance of the news in The Tribune.

To maintain this service The Tribune needs, in addition to the news itself, a means of distributing it promptly, and an organization to interest other papers and see that they get the service they want. The distribution problem is cared for by leasing telegraph wires for exclusive use, either full time or during certain hours, from the telegraph companies, and maintaining a staff of operators to keep the wires busy. These leased wires give The Tribune a direct telegraph connection with the local room of every newspaper buying the full service.

Two illuminating examples showing the scope of the leased wire network covering the nation in the service

A PUBLICATION FOR TRIBUNE FOLK

The Trib is published once a month in the interests of Tribune employes, but is sent to advertising agencies and business firms on request.

of The Tribune may be given here. The Tribune's west wire is the longest leased wire in the world, covering more than 6,000 miles and serving thirteen receiving points with an average of 15,000 words nightly, the cream of The Tribune foreign and domestic news. It traverses the middle western prairies, crosses the Rocky Mountains, battles with the fogs in and around

Seattle and Vancouver, runs down to the Mexican border, encountering wind and sand storms, yet it is ninety per cent perfect the year round. Should storms break at any point, the wire chief can "run around" the troubled area by re-routing the wires.

The east leased wire, with two sending and ten receiving points, handles an average of 12,000 to 14,000 words nightly, closing two hours earlier than does the west wire.

Some Wires Go Direct

Special leased wires also operate out of The Tribune office direct to Los Angeles and Minneapolis, while Boston and Montreal are served from the eastern branch of The Tribune News Service, located in the office of the Daily News of New York.

In addition to the leased wire service, a number of papers buy cable and domestic matter, taking this service over commercial wires. To the leased wire patrons there is sent a supplemental mail service—advance stories, cable matter that is not classed as "spot news," and anything that is of particular interest to the territory of the patron, yet not containing the element of timeliness which would warrant the expense of sending it out immediately over the leased wire.

Of equal importance with the wires, are the men who operate them. At The Tribune end, there is the Leased Wire Room, with a staff of operators to send the news out and to receive incoming messages. These men are not just telegraph operators. They are experts in that work, but they are considerably more than that. They are discriminating judges and salesmen of news as well.

The Tribune News Service recruits its telegraph operators from men who are not alone exceptionally clever mechanical operators, but who have, in addition, a highly developed news sense; who have worked up through various news distributing agencies until they are familiar with all sorts of writing and the best

SENDING NEWS TO OTHER PAPERS

This is a glimpse of the leased wire room, which sends Tribune news to papers subscribing for it.

methods of presenting a story and delivering it promptly.

How Queries Sell News

The ability to sell news is necessary because of the customs governing the sale of news. Subscribers to the leased wire service take the news as selected by The Tribune; but if the operators did not know what news to select, the subscribers soon would seek other sources. In addition, The Tribune offers news to many papers which do not take the leased wire service, by sending summaries, called queries, of the stories which The Tribune thinks these papers might want to use.

Each query will describe the contents of the story and its length, and the customer paper then orders the story or not, according to whether it thinks the

story worth while. The query, therefore, is the backbone of the sale in such cases—and the men who prepare and send the queries must be high-caliber salesmen in their wares.

In a manner of speaking, The Tribune, through this service, is the potential editor of many other papers. These approve of its treatment of news, its political and civic policies and the great reforms it inaugurates. The Tribune's campaign for a sane Fourth of July, for instance, was immediately taken up by other influential papers and resulted in the elimination of the former shocking lists of casualties following the celebration of the nation's birthday. The Good Fellow movement, inaugurated by The Tribune, has been copied extensively. Various movements to bring about national and local improvements have been taken up by other papers. The magnificient offer of $100,000 for designs for the most beautiful building created tremendous interest and aroused a desire all over the country for architectural beauty.

It may be of interest to know how The Tribune News Service meets the attitude of papers west, east, south and north. The east, or some parts of it, has a conviction that civilization ends on the eastern slopes of the Alleghenies and the papers in the east are overjoyed to print a story of a ravening band of wolves, trooping down from the wilds of Wisconsin, or Michigan, or Alaska, and devouring a band of school children in the streets of Chicago; or how the Denver stage coach was two weeks late because a grizzly bear ate one or more of the horses. In some parts of the east people believe, or affect to believe, that Chicagoans frequently clamber over the stockade, armed with a bow and arrow, and shoot buffalo.

The south is touchy on the matter of tradition. It goes in strong for national politics, anything affecting the cotton market and any society events in which the south figures.

The west, which fattens on the tourist trade, de-

lights to print stories of blizzards and news of general climatic disturbances in the east and middle west.

TYPE. Like many professions, arts, and trades, the printing craft has developed a vocabulary of its own Nowhere is this more evident than in talking about the most important unit in the work—the individual type, or letter, used in printing. While the vocabulary is exceedingly simple to master, failure to master it leaves many a discussion practically incomprehensible.

The individual type consists of a raised character on one end of a thin, rectangular bar, or body, of type metal. By general agreement in the trade, this bar is .918 of an inch high, with a cross-sectional area proportioned to the size of the character carried. All modern printing machinery is made with this type height in mind.

The different parts of the character are named as shown in the diagram on a following page. The stems, hair lines, and serifs form part of the printing surface, and by their differences in design give the different kinds of type their characteristic appearances. Perhaps the greatest single difference between faces is that dividing the "modern" types from the "antique" faces. In all modern type, the serifs point horizontally along the line. The serifs of antique faces point diagonally. This book uses modern type.

Other distinctive styles are achieved by varying the thickness and slant of the stems and hair-lines. Type reading straight up and down, like most of the type in this book, is Roman. Type having characters on a slant, like that used beneath the display type headings of this book, is *italic*. Most styles are available both in lightface and bold face. Letters not capitals are known as "lower case," while capitals are called either "caps" or "upper case" (*see* Case). Hence text set like the body of this book is set in "caps and lower case," capitals being used at the beginning of sentences, and elsewhere when indicated in the copy.

A fairly common style of type is "caps and small

caps," which is not to be confused with capitals and lower case. In using caps and small caps, the printer substitutes capitals of a smaller size than the regular capitals of the style being used, wherever lower case ordinarily would be used. The specimens on the chart show this style clearly.

The Cross-Word Puzzler's "Em" and "En"

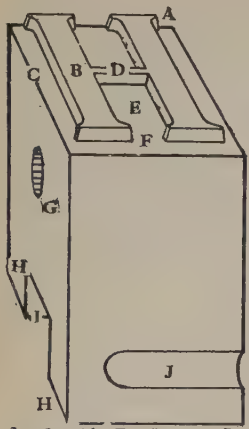
Printing sizes and measurements, including the "em" and "en" made famous by cross-word puzzles, have some tricky points. Modern printers measure type by the point system, one "point" being 1-72nd of an inch. Since some letters are wider than others, the size of a type is taken to be its depth, measured from top to bottom when looking at the printing surface. Thus, six lines of 12-point depth will occupy one inch in depth on the page. The commonest sizes, with those old names which still find use, follow:

3½ pt.	brilliant	9 pt.	bourgeois
4 or 4½ pt.	diamond	10 pt.	long primer
5 pt.	pearl	11 pt.	small pica
5½ pt.	agate	12 pt.	pica
6 pt.	nonpareil	14 pt.	English
7 pt.	minion	18 pt.	Great primer
8 pt.	brevier		

The "em" and "en" as units mean the width of either of these letters, in a given face. "Ems" are as wide as they are deep, and "ens" half as wide. Unless otherwise stated, ems and ens mean pica ems and ens, and are equivalent to twelve and six points, or one sixth and one twelfth of an inch. They are used both as measures of width and depth.

Of faces, or styles, of type, there is tremendous variety. Most styles are named for their designers, as is the case with Cheltenham, De Vinne, Goudy and Cooper type. Others are named for their artistic or national sources, as Old English and Florentine. Each style or face usually is made in all standard depths, in light and boldface, and in italic and Roman styles (*see* Font).

THE "A-B-C" OF TYPE



A. Serif; B. Stem; C. Neck or Beard; D. Hair-line; E. Counter; F. Shoulder; G. Pin-mark; H. Foot; I. Groove; J. Nick.

AAA

Full Body Outline Inline

TRIB

All Roman Caps

Trib

Italic Caps and Lower Case

Trib

Roman Caps and Lower Case

TRIB

Caps and Small Caps

World's Greates

Cheltenham Bold Extended

World's Greatest Ne

Cheltenham Bold

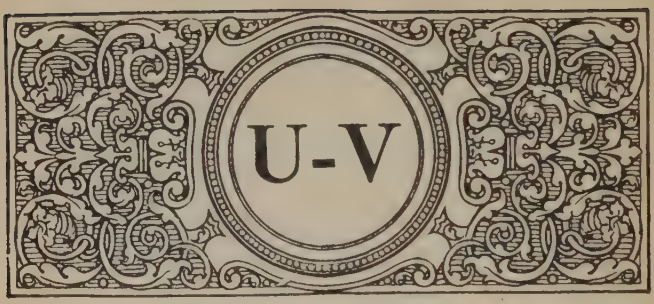
World's Greatest Newspa

Cheltenham Bold Condensed

World's Greatest Newspaper

Cheltenham Bold Extra Condensed

This page illustrates some of the commonest terms used by printers and others in describing type. The drawing to the upper left shows the names given the different parts of a single type, while the remaining matter shows some different styles of type face.



UNITED PRESS SERVICE. Among the great news services employed by The Tribune are the United Press and the United News—the latter, a morning paper news service which grew out of the former.

The United Press was founded in 1907 by a consolidation of three smaller agencies, The Publishers' Press operating on the Atlantic coast, the Scripps-McRae League newspapers extending from Pittsburg to Denver, and the Scripps News on the Pacific coast. It aimed to supply news to those papers unable or unwilling to purchase Associated Press franchises.

The United Press has had a rapid growth in this country and also in South America. More than eight hundred newspapers in North America are being served with United Press reports, as well as a score of leading South American newspapers. Special bureaus are maintained in all the important cities of the United States and staff correspondents are in every country of the world.

The United News, inaugurated in 1919, is a supplementary special night news feature service intended primarily for morning newspapers or afternoon papers which issue early morning editions.

VIGNETTING. Vignetting is shading, produced in different ways and used to make the edges of a picture seem to "fade" into the paper on which it is printed. The most usual method for producing a vignette is to

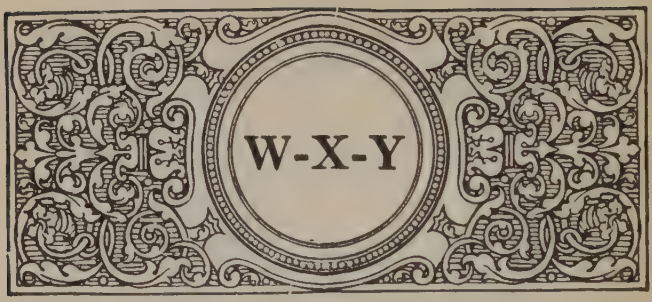
mask the part which is to remain clear with a piece of transparent material, and spray shading onto the exposed part with an air brush (*see* Airbrush).

A more expensive method of vignetting is employed in finishing half-tone plates. A photograph can be vignetted by placing a mask between the camera and the subject, with a hole large enough to admit the image, and a scalloped inner edge. In commercial work, however, the air brush method is more reliable, and is in general use (*see* Airbrush).

VOICE OF THE PEOPLE. Every day on the editorial page of The Tribune, considerable space is devoted to letters written by readers. Tribune editorials often are discussed in this way, by those who agree or disagree with The Tribune's position. It provides an outlet particularly for those who disagree and wish to let the world and The Tribune know what they think of The Tribune's editorial policies.

In addition, The Voice of the People has become a forum in which correspondents express their own views, and even argue it out with each other. The column is closely watched, and any correspondent who delivers an unusual or an unpopular opinion is certain to provoke a flood of letters from his fellow readers—and perchance he acquires some defenders as well. In such cases, The Tribune holds as fair a balance as possible, giving the good letters on each side, and trying to indicate the preponderance of opinion by the number of letters pro and con.

In view of the flood of letters received, it is impossible to print all communications. The censorship exercised is *not* used, however, to spare The Tribune when it comes in for a "roast"—as a glance at some of the blistering communications printed should prove. A notion of the department's popularity may be gained from the fact that 12,144 letters were received by it in a single typical year.



WANT ADVERTISING. Want advertising is the oldest and simplest form of advertising. It is the only form of advertising written and placed and checked by the masses. It is a public utility similar to the telephone. A telephone system that reached only a few families, or that was open only on certain days, would be of slight value. Each telephone subscriber is interested in having as many other subscribers as possible and in having continuous service. Similarly, each want advertiser profits from all the other want advertisers whose offerings surround his and compete with it, because it is the conveniently classified grouping of many offerings which attracts reader-buyers.

Want ads constitute a unique addition to the markets of the world. Probably no other means ever brought buyer and seller together so efficiently. The cost of selling and distributing merchandise through the usual channels of trade ranges from 25% to 50%, yet a $5 want ad may sell a $500 piano or a $2,000 automobile, or a $20,000 home. No phase of the modern newspaper is more essentially romantic, more amazing, than the service of the want ad. A few lines of agate type set in among thousands of other lines of agate type, bring together employer and employé, or landlord and tenant, or buyer and seller, drawing each to the other out of the teeming millions of the metropolis.

It might be interesting to look behind the scenes and view the organization which stands behind the Want Ad. In the last few years the Want Ad department of The Chicago Tribune has made great strides. The changes may be summed up as follows: improvements in grouping and indexing in the Want Ad Section; a more efficient method of selecting and training sales forces; greater precautions against errors; adequate and effective promotion through newspaper advertising, and censorship which is far stricter than the law requires for the protection of Tribune readers. All these improvements have made necessary a large quota of workers and a high payroll.

The Tribune has various divisions of service known as telephone adtaking, street selling and counter patronage. Each department is under separate supervision, under general supervision of the manager of the entire department. However, while these divisions operate separately there is often an overlapping of one division into the confines of another in servicing an account, because an advertiser entitled to credit may avail himself of any channel of entrance—telephone, salesman, or counter—into The Tribune's columns.

Launching The Tribune's Development

The first aggressive sales activities through which The Tribune achieved its present high volume, began several years ago in the street sales department. The regular force of street salesmen then was approximately thirty. This division today operates with 31 cash salesmen and 20 contract salesmen. The districts range in size from less than a mile square in loop territories, to an entire suburban community.

The service of the cash salesman in his territory is largely missionary. The total lineage and revenue he brings in is small, but his service is important, because without his effort much of that class of advertising would be dropped from newspapers and would find its way into other channels of publicity.

THE MEN WHO BRING BUYER AND

The peculiar nature of the Want Ad—the fact that, in most cases, it is an individual buyer or seller seeking an individual with which to trade, as opposed to the "mass effect" sought by display advertising—creates many special problems for the department which handles this business. Here we see the highly trained staff which promotes the use of Tribune Want advertising. Each man is a salesman—naturally; but he is far more. He is able to help inexperienced advertisers make effective use of the space they buy; he is able to detect new ways in which to use these columns profitably; and his success depends

SELLER TOGETHER WITH WANT ADS

absolutely upon the success his clients have with their sales efforts. Display advertisers, seasoned in the business, realize that many things may operate to prevent success at first, and will "come again"; but want advertisers expect results immediately, and drop out at the first disappointment. So these men must see that their copy is effective, that they use space enough to tell their story properly, and they must accomplish this with people most of whom have had no training in advertising. Their success in handling this difficult task is proved by the remarkable way in which Tribune Want advertising gets results.

The contract salesmen handle the lineage of businesses which depend, in whole or part, upon Want Advertising for their sales prospects, and for the replacement of help in their production departments.

The Want Ad store at Madison and Dearborn Streets is the result of The Tribune's early efforts at service and selling. Clerks were placed there because a few advertisers had courage enough to come in and insist that their wants be published. Now they are invited to come in.

Ads Pour in by Telephone

The telephone adtaking department is a well trained, highly competent division. The personnel of this division today numbers regularly 35 young women, of whom 24 do regular selling and 11 receive the voluntary orders. The peak in volume is Friday and Saturday of each week, and it is necessary to augment the force on Saturdays to about ninety people. For the first fiscal year of operation in the Tower, it piled up the grand total of 662,775 Want Ads, which was more than 46% of the total Want Ads printed during that year. Of that 46%, one half is contract advertising. While the contract advertising was 46% of the total charges, the contract street salesmen only handled about one-half of that volume. The telephone department, therefore, has a division which performs an auxiliary service to regular accounts. Three young women in this room have handled by telephone over 13,000 orders in the course of a year.

New salesmen are not immediately assigned to contact with advertisers. There is a study period which ranges from one to two weeks. In that period, there are tests, written and oral, and then further information about the organization is placed in their possession. Trips through the plant and the various other departments are arranged at intervals. In the selection of adtakers, the tonal quality of the voice is passed upon by a competent young woman who later gives special training in telephone technique.

FEATURES OF WANT AD SERVICE

The very personal nature of want ads — their use by one person to reach another person — requires special service features, which The Tribune provides. Above is the women's section of the want ad store, while the lower picture shows the telephone ad takers.

WANT ADVERTISING

To assist the sales force, a series of six lectures, covering the mechanics of Want Advertising, are delivered by the promotion copywriter, twice a year. The interest value of these talks was reflected in the fact that there is an average voluntary attendance of more than fifty.

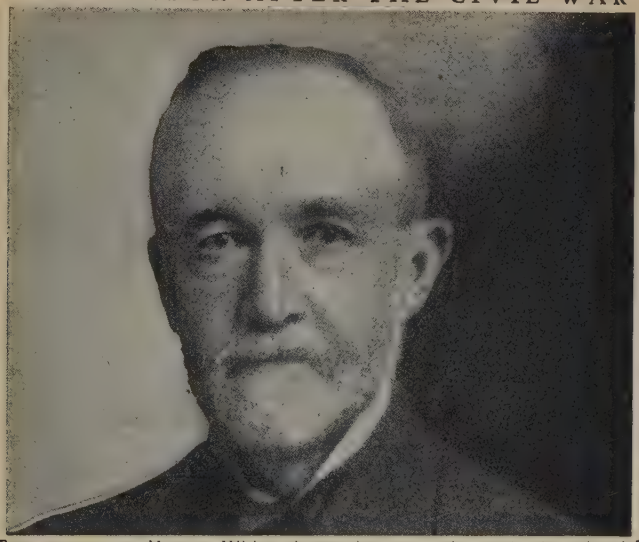
WEB PRESS. This term applies to presses printing from semicylindrical plates clamped into position on a printing cylinder, and taking paper from a continuous roll, cutting off each sheet from the strip or web, after the type impression has been made. Since this kind of press is used for printing Tribunes, it is described in the article on Tribune presswork (*see* Press Room).

W-G-N RADIO STATION. *See* Radio Stations.

WHITE, HORACE. Mr. Horace White, the Editor-in-chief of The Tribune from the close of the Civil War until after the Chicago Fire, was born in 1834 in Colebrook, Coos County, N. H. His father was a prominent physician whose practice extended far beyond the limits of the small community in which he lived. However, in 1837 he took his family to Wisconsin and settled in Beloit where young Horace went to college. When he graduated at the age of 19 he made a journey to the east, then returned to Beloit and wrote to the proprietors of The Chicago Daily Journal (it was not then called The Evening Journal) asking employment on that paper. Several weeks later, after he had forgotten about his application, he received a letter informing him of a vacancy in the local department in which he could have a place "long enough to prove his usefulness." He embraced the opportunity gladly and arrived in Chicago in 1854.

Toward the close of the year Horace White was recommended for and eagerly accepted the position of Associated Press agent in Chicago, and was the first to hold that position in the west. This more than doubled his salary and secured regularity of payment.

OUR EDITOR AFTER THE CIVIL WAR



This picture of Horace White shows the man who took the editorial helm from Joseph Medill when the latter, after putting all The Tribune's power behind the Union cause, gave considerable attention to the public affairs of Chicago and Illinois between 1865 and 1874.

His connection with The Tribune began in 1857 at the invitation of Dr. Ray (*see* Charles H. Ray) its chief editor at that time. As correspondent, he accompanied Lincoln on his political campaign against Douglas. During 1864 he headed a syndicate for the publication of Civil War news and in 1865, when John Scripps (*see* John Scripps) sold out his stock to him, he became Editor-in-chief of The Tribune while Joseph Medill was busy with civic affairs.

Became a Leading Figure in New York

In 1874, Mr. Medill, after his lieutenant-governorship, reassumed control of The Tribune. White went to New York as treasurer of the Oregon Railway and Navigation Company. He was one of the founders of the New York Evening Post, from which paper he retired in 1903 as editor emeritus.

He died in 1916, leaving a memorial for Beloit College which, though he did many significant things

for the west, seems to have been the interest nearest his heart.

WOMEN READER INTEREST. In Chicago The Tribune has the largest home-delivered circulation. Advertising directed to women, therefore, pays in The Tribune.

The Tribune has gone to extraordinary lengths to secure women readers, to win their confidence, and to induce them to rely on Tribune advertising. This editorial work was developed under a woman executive. The Tribune has a staff of women experts in every line such as no other newspaper in the United States maintains. Many thousands of letters from women readers of The Tribune are received and answered every month. One small department on one of the women's pages sells upwards of 150,000 patterns a year to women readers of The Tribune.

The morning newspaper—reaching the prospect when she is fresh and receptive—when she is planning her day's work—when she is about to phone her grocery order—when she is just starting shopping—the morning paper is surely the ideal advertising medium for reaching the women of Chicago.

WOODCUT. The woodcut engraving was used extensively by high-class magazines and newspapers years ago, but has nearly disappeared now that photo engraving processes are available. Today it is not wholly in disuse, however, because it finds occasional employment when a publisher wants to give an antique or "old time" atmosphere to a certain book or pamphlet.

The principle of the woodcut is simplicity itself. The drawing to be reproduced is prepared in line and blue printed or traced onto a block of Turkish boxwood. Then the cutting is done with special tools, the portions which are to print being left type high, and the remainder being cut down. The work requires an eye for small details, and a practiced hand capable of making the correct incisions in the wood. Even so, the difficulty of carving causes some stiff-

ness—"woodenness"—of the figures; and this, together with the time and expense required to produce good engravings, has put the woodcut out of the running for modern illustrating.

WOOD PULP PAPER. *See* Paper and Paper Manufacture.

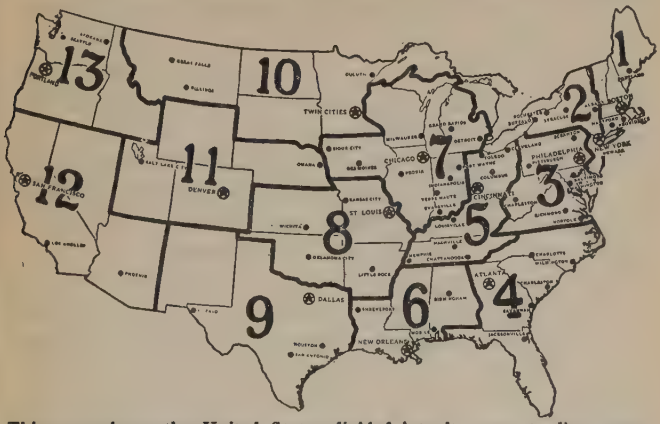
WORLD WAR AND THE TRIBUNE. *See* History of The Tribune.

ZONE SEVEN. To a man from Mars, just learning the English language, these two words might suggest mathematics, statistics, or geography. He would be right as far as he went; and he could not be blamed for not knowing how short of the mark he fell.

But suppose we took our man from Mars to Detroit, with the idea of starting him west in an airplane. Suppose we showed him, before leaving Detroit, by far the greatest automobile manufacturing center in the world. Suppose we took him through the city whose furniture is known around the globe; brought him through the rich fruit and garden truck country of Southern Michigan; whirled him past the miles upon miles of steel works, oil refineries, and factories of Indiana; then into one of the four greatest cities in the world.

Then we take him on to the greatest dairying state in the Union; the national leader for producing corn and livestock; city after city known the nation and the world over for watches, plows, harvesters, silk thread, health foods, building stone, or what would you. We tell him that in this territory is the equivalent of half the population of England, France, or Italy, but more like the productive possibilities of all three. We tell him that this territory produces a fifth of the nation's wealth, pays a fifth of the income taxes, makes more than a fifth of the manu-

WHY THE NAME "ZONE SEVEN" IS USED



This map shows the United States divided into its great trading zones, each of which forms an economic unit for trading purposes. While almost all authorities differ in the detailed allocation of territory among such zones, and in the selection of central cities, this division, The Tribune believes, is a good conpendium of the best studies of this sort. When the zones are numbered westward and southward from New England, the number "seven" falls to the lot of the north central states, of which Chicago is the unquestioned trading and financial center. As explained in the accompanying text, it is one of the richest trading areas known, and it is practically co-extensive with the area in which The Chicago Tribune exercises a strong advertising influence.

factures and uses more than a fifth of the nation's automobiles.

Now we tell him that this territory is so compact that he can reach any corner of it from the center by an eight-hour train ride—and we add that this territory is known as "Zone Seven." Wouldn't the words take on a new meaning to him?

It takes some such process to give real meaning to these words. "Zone Seven" literally means the jobbing and marketing zone having Chicago as its center, and embracing the states of Illinois, Indiana, Michigan, Wisconsin and Iowa. The division of the country into these zones is explained above.

The division explained above was made to serve the purpose of *market analysis,* which is to divide the country into logical units for sales and distribution. This means that the respective zones should be homo-

geneous as to tastes and trading habits of the people; that they should be convenient of access to some central warehousing point within their boundaries and should be in the habit of trading to a considerable extent within these boundaries, so that jobbing and distributing areas will not overlap. On all these points The Tribune feels its division to be as good as any that could be made; and the division has the added advantage that it makes possible the use of local advertising media within each zone.

This last point is one which is receiving increasing study, as the productive processes of industry become more and more efficient, and further economies must be sought largely by improving *sales*, rather than manufacturing, efficiency. There is a place for everything, and all sound advertising methods have their place; but all are not equally good for everybody. More and more firms are learning that *portions* of the country, properly selected, will furnish most of the business they can handle with existing facilities. They are concentrating most of their sales efforts upon these areas, endeavoring to develop their markets zone by zone, rather than trying to sell the entire country intensively with their present resources.

Full information on the problem of selling zones and zone marketing is given in another Tribune publication (*see* Book of Facts).

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